

CAMERA SCRIPT

STUDIO: TC-6

VTC/6HT/B22937/A, B & C

PROJECT NO: 2247/1532

B L A K E ' S S E V E N

TX DATE: Monday
20.3.78
at 19.15

Episode 12: 'Deliverance' **7x 78**

BY TERRY NATION

Producer	DAVID MALONEY
Director	MICHAEL E. BRIANT
Script Editor	CHRIS BOUCHER
P.U.M.	SHEELAGH REES
P.A.	VICTOR MAL LETT
A.F.M.	PETER KONDAL
Assistant	JANET WRAY
Designer	ROBERT BERK
Costume Designer	RUPERT JARVIS
Assistants	RICHARD CROFT /
	DENNIS BRACK
	MARIANNE FORD
Make Up Artist	
Assistants	
T.M.1.*	BRIAN CLEMETT
T.M.2.	CLIVE GULLIVER
Sound Supervisor	CLIVE GIFFORD
Gram Ops.	MARTIN RIDOUT
Visual FX Designers	MAT IRVINE
	IAN SCOONES
Graphics Designer	BOB BLAGDEN
Prop Buyer	PAUL WOODS
Vision Mixer	VICTOR MELLENEY
Senior Cameraman	PETER HIDER
Crew	10
Floor Assistant	BARBARA SIMONIN
Electronic Effects	A.J. MITCHELL
Film Cameraman	KEN WILLICOMBE
Film Recordist	JOHN GATLAND
Film Editor	M.A.C. ADAMS

* * * * *

THURSDAY 2 MARCH

12.00-13.00	Camera Rehearsals (with TK-36 (16mm freeze frame)
13.00-14.00	LUNCH from 1400-2200
14.00-18.00	Camera Rehearsals
18.00-19.30	DINNER/Line-Up
19.30-22.00	RECORD - VTC/6HT/B22937/A

FRIDAY 3 MARCH

10.30-13.00	Camera Rehearsals (with TK-36 (16mm freeze frame)
13.00-14.30	LUNCH/Line-Up from 1100-2200
14.30-16.00	RECORD (with 2 MACHINES) - VTC/6HT/B22937/B
16.00-16.30	RECORD (with 1 MACHINE)
16.30-18.00	Camera Rehearsals
18.00-19.30	DINNER/Line-Up
19.30-22.00	RECORD - VTC/6HT/B22937/C

VT EDIT: Sun. 5 and Mon. 6 March - 0900-1845 in Suite A

SYMPHER DUB: Prep: 15/16 March Dub: 16 March

CAST IN ORDER OF APPEARANCE

Servalan	JACQUELINE PEARCE
Ensor	TONY CAUNTER (+ FILM)
Maryatt	JAMES LISTER (+ FILM)
Blake	GARETH THOMAS
Jenna	SALLY KNYVETTE (+ FILM)
Avon	PAUL DARROW (+ FILM)
Cally	JAN CHAPPELL
Vila	MICHAEL KEATING (+ FILM)
Gan	DAVID JACKSON (+ FILM)
Zen	PETER TUDDENHAM
Travis	STEPHEN GREIF
Meegat	SUZAN FARMER

Walk-Ons appearing on film only

Scavengers:

Pat Gorman
Harry Fielder
Steve Kelly
Ron Tarr
Bill Hemmings
Joe Santo
Steve Ismay
James Linton
Derek Suthern
John Hogan
Reg Woods
Ian Munro
Terry Plummer
Terry Richards
Billy Horrigan
Chris Webb

Stuntmen

Page no. (Rec page no - top R corner)	Shot nos	Scenes/Characters	Day/ Night	Cams & Booms
		Cam 1 - PED Cam 2 - FULMER PED Cam 3 - PED Cam 4 - VIAD Cam 5 - NIKI Cam 6 - HANDHELD N.B. TELECINE SEQUENCES WILL BE RECORDED IN BLOCKS DURING BREAKS - SEE SEPARATE SHEET FOR DETAILS		
73 (1)	1 - 10	<u>24. INT. TUNNEL & DOOR</u> GAN VILA AVON MEEGAT	DAY	1A 4A 2A C1 D1
	RECORDING	BREAK		
82 (3)	11 - 22	<u>26. INT. TUNNEL AREA</u> GAN VILA AVON MEEGAT	DAY	1A 4A 2A C1 D1
83 (5)	23 - 33	<u>27. INT. CONTROL ROOM</u> GAN VILA AVON MEEGAT	DAY	6A (on tripod) 5A 3A 1B A1 B1
86 (8)	34 - 67	<u>27B. INT. CONTROL ROOM</u> GAN VILA AVON MEEGAT	DAY (RANDOM ANCHOR TO MONITOR + LIGHTING Q	6A (on tripod) 5A 3A 1B A1 B1
	RECORDING	BREAK		2 TO B/A
93 (15)	68	<u>29. INT. TUNNEL AREA</u> GAN VILA AVON MEEGAT	DAY	2B/A C1 D1 F/Rod
	RECORDING	PAUSE		

Page no. (Rec page no - top R corner)	Shot nos	Scenes/Characters	Day/ Night	Cams & Booms
101 (16)	69	30. INT. TUNNEL & DOOR GAN VILA AVON MEEGAT JENNA	DAY	2A D1
		RECORDING BREAK		5 TO B/A
106 (17)	70 - 72	32. INT. CONTROL ROOM AVON GAN VILA MEEGAT JENNA	DAY (ANCHOR FED TO MONITORS?)	5B/A 3A 1B A1 B1
		RECORDING BREAK		
109 (19)	73 - 76	34. INT. CONTROL ROOM AVON GAN VILA MEEGAT JENNA	DAY (ANCHOR FED TO MONITORS)	5B/A 3A 1B 6 (ON MODEL) A1 B1
		RECORDING BREAK		3 TO DIRTY GLASS 1 TO VIS FX. MODEL
85 (20)	77 - 78	27A. ROCKET ON LAUNCH PAD (plus insert shots to Scene 34)	DAY	3 ON DIRTY GLASS(MODEL BEHIND) 1 ON MODEL OF SHIP
		RECORDING BREAK		3 TO CSO 1 TO C
(21)	79 - 80	TELEPORT SHOTS: 660 660 AREA & TELEPORT DEMATERIALIZATION FOR SC. 12 AVON GAN VILA JENNA (continuity to TK-9)		3A - CSO BLUE 1C - TELEPORT
		RECORDING BREAK		ARTISTS REPOS

Page no. (Rec page no - top R corner)	Shot nos	Scenes/Characters	Day/ Night	Cams & Booms
(21)	81- 82	<u>MATERIALISATION FOR SC. 13</u> AVON VILA ENSOR (continuity from TK-9)		3A - CSO BLUE 1C - TELEPORT
	RECORDING	BREAK		AVON/VILA/ ENSOR/BLAKE/ CALLY TO TELEPORT AREA
(22)	83 - 84	<u>MATERIALISATION FOR SC. 13</u> GAN (ON BLUE) AVON VILA ENSOR BLAKE CALLY (continuity from TK-9)		3A 1C
	RECORDING	BREAK		AVON/VILA TO CSO AREA
(22)	85 - 86	<u>DEMATERIALISATION FOR SC. 17</u> GAN VILA AVON (continuity to TK-11)		3A 1C
	RECORDING	BREAK		
(23)	87	<u>ATTEMPTS TO MATERIALISE JENNA FOR SC. 17</u>		1C
	RECORDING	BREAK		2 TO C 3 TO B 1 TO B
26 (24)	88 - 98	<u>12. INT. TELEPORT AREA</u> JENNA AVON VILA GAN CALLY BLAKE	DAY	2C 3B 1B C2 D2
	RECORDING	BREAK		

Page no. (Rec page no - top R corner)	Shot nos	Scenes/Characters	Day/ Night	Cams & Booms
36 (26)	99 - 104	<u>13. INT. TELEPORT AREA</u> AVON VILA GAN CALLY ENSOR BLAKE	DAY	2C 3B 1B C2 D2
		RECORDING BREAK (NO SCENES 15 and 16)		
40 (28)	105 - 114	<u>17. INT. TELEPORT AREA</u> BLAKE VILA AVON GAN	DAY	2C 3B 1B C2 D2
		RECORDING BREAK (NO SCENE 18)	DAY	1 TO C 2 TO D 3 TO D
37 (30)	115-122	<u>14. INT. LIBERATOR CABIN</u> BLAKE VILA ENSOR GAN AVON CALLY	DAY	1C 2D 3C D3 C3 B2
		RECORDING BREAK		M'UP FOR ENSOR
45 (32)	123-147	<u>19. INT. LIBERATOR CABIN</u> BLAKE CALLY ENSOR	DAY	1C 2D 3C D3 C3 B2
		<u>END OF FIRST EVENING'S RECORDING</u>		

Page no. (Rec page no - top R corner)	Shot nos	Scenes/Characters	Day/ Night	Cams & Booms
		Cam 1 - MOLE Cam 2 - FULMER PED Cam 3 - PED Cam 4 - VLAD Cam 5 - NIKI Cam 6 @ Handheld		
15 (40/41)	148-155	<u>7. INT. FLIGHT DECK</u> BLAKE JENNA CALLY VILA ZEN AVON GAN	DAY + TK	SX 2D 3B 4C 6 to floor monitor 4 Booms
	RECORDING PAUSE			
19 (43) (53)	156-160	<u>9. INT. FLIGHT DECK</u> BLAKE JENNA CALLY VILA ZEN AVON GAN	DAY + TK	SX 2D 3B 4C 6 to floor monitor 4 Booms
	RECORDING BREAK			ARTISTS CHANGE - CAM. 2 TO STAR CAP. FOR CLOSING TITLES
		CLOSING TITLES - STAR CAPTION + TJ SLIDES AND MUSIC DUR: 01'16"		2
24 (45)	161-170	<u>11. INT. FLIGHT DECK</u> BLAKE ZEN AVON	DAY	SX 2D 3B 4C 6 on planet caption 4 booms
	RECORDING BREAK			

Page no. (rec page no - top R corner)	Shot nos	Scenes/Characters	Day/ Night	Cams & Booms
55 (47)	171-172	<u>20. INT. FLIGHT DECK</u> BLAKE CALLY AVON (OOV)	DAY	2D 3B 4 Booms
57 (48)	173-190	<u>21. INT. FLIGHT DECK</u> BLAKE CALLY ENSOR	DAY	5X 2D 3B 4C 4 Booms
R E C O R D I N G P A U S E				
61 (51)	191-204	<u>22. INT. FLIGHT DECK</u> BLAKE CALLY ENSOR ZEN	DAY	5X 2D 3B 4C 4 Booms
R E C O R D I N G B R E A K				M'UP FOR ENSOR
79 (53)	205-229	<u>25. INT. FLIGHT DECK</u> BLAKE CALLY ENSOR	DAY	5X 2D 3B 4C 4 Booms
R E C O R D I N G B R E A K				M'UP FOR ENSOR
92 (56)	230-238	<u>28. INT. FLIGHT DECK</u> BLAKE CALLY ENSOR	DAY	5X 2D 3B 4C 4 Booms
R E C O R D I N G B R E A K				
102 (57)	239-250	<u>31. INT. FLIGHT DECK</u> BLAKE CALLY ENSOR	DAY	5X 2D 3B 4C 4 Booms
R E C O R D I N G B R E A K				
	251 & 252	CU PRAC. GUN AND WALL FLASH (BREAKS BETWEEN SHOTS)		4C
R E C O R D I N G B R E A K				
108 (60)	253	<u>33. INT. FLIGHT DECK</u> BLAKE CALLY JENNA (OOV)	DAY	2D

Page no. (Rec page no - top R corner)	Shot nos	Scenes/Characters	Day/ Night	Cams & Booms
		R E C O R D I N G B R E A K		
111 (60A)	335-345	35. <u>FLIGHT DECK</u> BLAKE AVON JENNA GAN VILA CALLY ZEN	DAY	5X 2D 3B 4C
65 (64)	261-271	END AFTERNOON'S RECORDING		
		R E C O R D I N G B R E A K		

Page no. (Rec page no - top R corner)	Shot nos	Scenes/Characters	Day/ Night	Cams & Booms
2 (61)	254-255	<u>1. INT. SERVALAN'S OFFICE</u> SERVALAN MALE VOICE (on tape)	DAY + TK	2A/B 4A A1 B1
	RECORDING BREAK			2 TO CAP. 3 ON LIGHT
21 (63)	256-260	<u>10. INT. SERVALAN'S OFFICE</u> SERVALAN	DAY + ANCHOR	2 on CAP. 3 ON LIGHT 4A 5A A1 B1
	RECORDING BREAK			4 TO B 2 TO B
65 (64)	261-294	<u>23. INT. SERVALAN'S OFFICE</u> SERVALAN TRAVIS MALE VOICE (on tape)	DAY	3A 4B 2B 5A A1 B1
	RECORDING BREAK			3 to cap. 4 to cap. 2 TO C 1 TO A 5 TO B
5 (70)	295-296 297-309	<u>2. INT. ROCKET SHIP</u> ENSOR MARYATT (2 BREAKS DURING SCENE FOR CAMS FOR REPOS. AND FOR CAM 2 TO GET CHAR (NO SCENES 3 AND 4)	DAY	2C 1A 5B 3 on star cap 4 on planet cap.
10	310-314	<u>5. INT. ROCKET SHIP</u> ENSOR MARYATT	DAY	Cams as for Sc. 2
12	314-317 318-319	<u>6. INT. ROCKET SHIP</u> ENSOR MARYATT (BREAK DURING SCENE FOR VIS FX FLASHES	DAY	Cams as for Sc. 2 plus 6A
	RECORDING BREAK			M'UP

Page no. (Rec page no - top R corner)	Shot nos	Scenes/Characters	Day/ Night	Cams & Booms
17 (77)	320-324	<u>8. INT. ROCKET SHIP</u> ENSOR MARYATT	DAY	2B 6A
	RECORDING BREAK			
9 & 11 (78)	325-326	<u>FLIGHT DECK VISUALS</u> <u>2A. EXT. ROCKET SHIP IN</u> <u>SPACE</u> (FORMERLY TK-3 and 4) Rocket travelling in space		3 2
	RECORDING BREAK			
14 (79)	327-328	<u>6A. EXT. ROCKET SHIP IN SPACE</u> (FORMERLY TK-5) Rocket travelling in space		3 2
	RECORDING BREAK			
(80)	329-330	<u>INSET FOR SC. 7 (PAGES 15/16)</u> Rocket falling towards Cephlon		4 (or T/J) 6 on floor monitor + T/K
	RECORDING BREAK			
(80)	331-332	<u>INSERT FOR SCENE 9 (PAGE 19)</u> Capsules falling from rocket		4 (or T/J) 6 on floor monitor + T/K
	RECORDING BREAK			
(81)	333-334	<u>INSERT FOR SCENE 11 (PAGE 24)</u> Planet Cephlon		4 (or T/J) 2 on caption

"BLAKE'S SEVEN"

Episode 12: 'DELIVERANCE'

by

TERRY NATION

TELECINE 1:

OPENING TITLES

(DUR: 00'40")

MUSIC

(RECORDED ON 13.2.78
ON VCT/6HT/B22986 -
Spool no: 920456)

Opening title sequence
with following TJ superimposed:

DELIVERANCE
by
TERRY NATION

MIX TO:

ROCKET SHIP TRAVELLING R-L

MIX TO:

Ext. Federation Space (DUR:)
Command H.Q. Day.

STOCK MATERIAL -
INSERT AT VT EDIT

The great Space Command
Station, motionless
against a background of
stars.

ESTABLISH

END TELECINE 1

VT EDIT TO
SCENE 1

- 2 -

FEED MUTE MODEL TK ROLL TO DESK MONITOR

1. INT. FEDERATION COMMAND H.Q. DAY.

	2A/B	4A	<u>TK RUNNING</u>
254. 2 A	CS MONITOR (SHOWING TK) PULL OUT TO INCL. SERVALAN	(SERVALAN'S OFFICE. OPEN ON A CLOSE SHOT OF A SMALL GLOWING SCREEN.	(20 secs of film before zoom)

CRAB R TO POS. B
AND MLS SERVALAN

THE FACE OF THE
SCREEN IS GRIDDED.
A SMALL POINT OF
LIGHT IS MOVING
VERY SLOWLY ACROSS
THE SCREEN. (GRAPHIC).

NOTE: WHEN MONITOR OOS - STOP AND REWIND TO TOP OF T/K

WIDEN TO SHOW THAT
THE SCREEN IS THE
FRONT OF AN
INSTRUMENT NOT
LARGER THAN A
PORTABLE TV. IT
RESTS ON SERVALAN'S
DESK.

SERVALIN SITS
STARING AT THE
SMALL SCREEN WITH
NERVOUS CONCENTRATION.
SHE WATCHES FOR A
FEW MOMENTS AND THEN
GLANCES AT THE
TIME-PIECE ON HER
WRIST. HER
NERVOUSNESS INCREASES.
IT IS OBVIOUS THAT
THINGS ARE NOT GOING
ACCORDING TO PLAN.

A GENTLE FEMALE
VOICE ISSUES FROM
THE DESK TOP INTERCOM:)

GRAMS

MALE VOICE: The Space
Administrators are assembled in
the conference hall Supreme
Commander. You are eight minutes
behind schedule.

(4 next)

- 3/4 -

(Shot 254 on 2)

(SERVALAN ANSWERS
IN A VOICE TIGHT
WITH FURY:)

TRACK TO CU
SERVALAN

SERVALAN: I told you I was not to
be disturbed! I will not see or
speak to anyone.

GRAMS

MALE VOICE: But the conference ...

SERVALAN: Cancel it! It will be
re-convened when I am ready!

GRAMS

MALE VOICE: Yes Supreme Commander.

(THERE IS A CLICK
FROM THE INTERCOM.

SERVALAN GIVES
HER ATTENTION
BACK TO THE SCREEN.

255. 4 A
(START TRACKED OUT -
MOVE IN DURING 2'S
SHOT)

ANGLE ON TO THE
SCREEN AND CLOSE
ON THE POINT OF
LIGHT)

CS MONITOR

T/K

FED TO MONITOR

VT EDIT TO
TELECINE 2

R E C O R D I N G B R E A K

- 3/4 -

2. INT. ROCKET SHIP FLIGHT DECK. DAY.

2C 1A 5B 3 - on star caption
2 - on planet caption

295. { 5 B (TRACKED OUT)
IS ALL OF ROCKET
TRACK IN CLOSE PAST
NOSE TO WINDOW &
MS MARYATT (IN L
SHIP)

(A QUITE SMALL
TWO SEATER
COMPARTMENT.

FEED RANDOM
ANCHOR TO
MONITOR

THE TWO FORWARD
FACING SEATS
ARE OCCUPIED BY:

296. { 3 5 ON
3
STAR CAPTION
V. SLOW TRACK IN
(SLOWER THAN 5)

ENSOR, A MAN OF
FORTY. INTELLIGENT
AND CAPABLE. HE IS
TOTALLY ABSORBED IN
FLYING THE MACHINE.

RECORDING PAUSE

CLEAR CAM. 5

297. { 2 C
M 2-SHOT MARYATT/
ENSOR
+ WINDOW B/G

IN THE SECOND SEAT
IS MARYATT. HE
WEARS A FEDERATION
UNIFORM WITH SHOULDER
FLASHES THAT PROCLAIM
HE IS A MEDIC.

298. { 4 /ON ACTOR'S CUE/O/L
ON BLACK PART OF
CAPTION
SLOW PAN R TO LET
PLANET INTO FRAME
(FOR 2'S SHOT)

ENSOR MAKES A FEW
ADJUSTMENTS TO THE
CONTROLS AND THEN
RELAXES SLIGHTLY.
HE GLANCES ACROSS
AT MARYATT)

ALL PLANET
TO BE FRAMED
IN WINDOW OF
2'S SHOT

ENSOR: Take a look out there ...

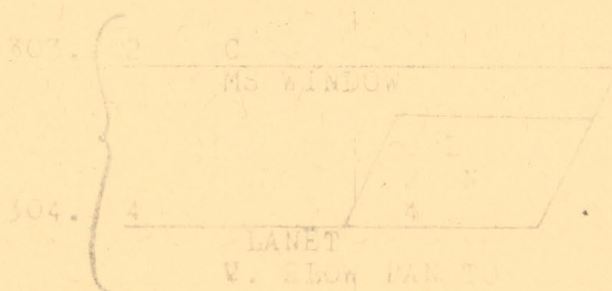
(MARYATT PRESSES A
CONTROL BUTTON AND
A SMALL PANEL IN
THE WALL BESIDE HIM
SLIDES BACK TO
REVEAL A 'PORTHOLE'.

MARYATT LEANS TOWARD
IT AND SHIELDS HIS
EYES TO LOOK OUT)

(1 next)

- 7 -

(Shots 297/8 on 2 & 4)



MARYATT: ...

(MARYATT GLANCES
FROM THE PORT
ACROSS TO ENSOR)

MARYATT: What is it?

299.	1	A	<u>MCU ENSOR</u>	<u>ENSOR:</u> The planet Cephlon./ It means we're on course and time. Six more days and we'll be at our destination.
300.	5	B	<u>MCU MARYATT</u>	

MARYATT: You keep calling it 'our destination'. Where is it? What's it's name?

(ENSOR IS GENTLY
DISMISSIVE)

301.	2	C	<u>M 2-SHOT EXCL. WINDOW</u>
------	---	---	----------------------------------

ENSOR: You'll know, all in good time.

V. SLOW TRACK
TO MCU ENSOR

MARYATT: Why the secrecy now? We're on our way ... There is nothing to lose by telling me where we are going.

ENSOR: Security has become habit with us ... It's second nature. Because of it, we've had thirty odd years of complete independence ... That is something we value.

302.	5	B	<u>MCU MARYATT</u>
------	---	---	--------------------

(MARYATT SHRUGS,
ACCEPTING ENSOR'S
EXPLANATION. HE
TURNS AND LOOKS
OUT OF THE PORT
AGAIN)

(2 next)

-7-

303. { 2 C
MS WINDOW

304. { 4 PLANET
U. SLOW PAN TO
FILL WINDOW ON
2'SHOT SHOT

MARYATT: Anything down there?

307. 1

RECORDING PAUSE 2 ON TO CHAR

308. { 2 C
M 2-SHOT
SLOW TILT L
THEY LIVE

309. { 4
CAPTION A/B
SLOW TIGHTEN
ON PLANET

O/L
2 ON
4

(HISOR CURE
SHARPLY AND GIVE
HIS IMMEDIATE
ATTENTION TO THE
INSTRUMENT
SHOWING CONSIDERABLE
CONCERN)

- 8 -

305. 1 A
MCU ENSOR

MARYATT: Anything down there?

306. 5 B
MCU MARYATT

ENSOR: It was the trade and cultural centre for this whole star system. Very important. Once, not any more.

MARYATT: What happened?

307. 1 A
MCU ENSOR

ENSOR: War. Reversion to primitive. Nobody seems sure if there is any life left there. At one time there was ...

308. 2 C
M 2-SHOT

326. 2 SLOW TILT L
(THEY DIVE)

309. 4
CAPTION A/B

(ENSOR CUTS OFF SHARPLY AND GIVES HIS IMMEDIATE ATTENTION TO HIS INSTRUMENTS, SHOWING CONSIDERABLE CONCERN)

SLOW TIGHTEN
ON PLANET

MARYATT: What is it? What's the matter?

ENSOR: We're getting trajectory shift. The compensators aren't holding us ... I'm going on to manual ...

(ENSOR STARTS TO OPERATE SOME CONTROLS. HIS ENTIRE ATTENTION ON HIS INSTRUMENT PALEN. HE MUTTERS, URGING THE MACHINE TO RESPOND)

Come on ... come on ... Pull us back ... come on ...

(VT EDIT TO
TELECINE 3)

- 8 -

- 10/88 -

(FORMERLY TELECINE 3+4)

326.

512.

RECORDING BREAK

VT EDIT TO SC 5

(Shots 308/9 on 2 and 4)

5. INT. ROCKET SHIP FLIGHT DECK. DAY.

2C 1A 5B 3 - on star cpation
4 - on planet

CONTINUE TILT
R.

(ENSOR BATTLEING
WITH HIS CONTROLS.

MARYATT LOOKING
VERY NERVOUS AND
GRIPPING TIGHTLY
TO THE CONTROL
PANEL)

Steady now

MARYATT: We're picking up speed.

310. 1 A
MCU ENSOR

ENSOR: It's gravity drag from
Cephlon. I must have misjudged
it, got too close.

311. 5 B
MCU MARYATT

MARYATT: Can you get us out?

312. 1 A
MCU ENSOR

ENSOR: I'm on three quarter boost
and she's not responding ... Going
to maximum!

313. 5 B
MCU MARYATT

LIGHTING -
FLICKERING
LIGHTS

314. 2 C
TILTED M 2-SHOT L
AND SHAKE CAMERA

(HE PUSHES A
CONTROL TO ITS
OPTIMUM POSITION.

VERY SLOW TILT
TO NORMAL

THE INSTRUMENTS
FLICKER WITH
LIGHTS. THERE
IS AN ASCENDING
SHRIEK OF MACHINERY.
CONSIDERABLE
VIBRATION IN THE
FLIGHT DECK)

MARYATT: You're going to tear her
to pieces ...!

(THE SHRIEKING NOTE
HITS A PEAK AND
THEN SLOWLY STARTS
TO RETURN TO NORMAL)

(1 next)

(VT EDIT TO TELECINE 4)

- 12 -

(Shot 314 on 2)

6. INT. ROCKET SHIP FLIGHT DECK. DAY.

2C 1A 5B 6A (Handheld) 3 - star cap
4 - planet cap

(STILL WORKING
THE CONTROLS,
ENSOR TALKS TO
THE SHIP:)

ENSOR: That's it ... Come on ...
Steady now ...

(ENSOR ALLOWS A
NOTE OF RELIEF
TO SHOW IN HIS
VOICE:)

She's slowing ... Compensators are
beginning to hold ...

AND STOP SHAKING

(MARYATT REMAINS
TENSE AS ENSOR
CONTINUES TO
TALK THE SHIP
OUT OF TROUBLE:)

315. 1 A
MS ENSOR

That's it, that's my beauty. Push
us off. Good ... good. Steady it
up now.

(HE GRINS AT
MARYATT)

316. 5 B
MS MARYATT

We're alright./ She's coming back ...
we're alright.

(MARYATT RELAXES)

317. 1 A
MS ENSOR

MARYATT: Don't do that
too often will you. I'm a very
nervous passenger./

(Shot 317 on 1) - 13 -

ENSOR: I'm a very nervous pilot ...
(REACT)

R E C O R D I N G B R E A K

S/B VIS FX
WITH SMOKE &
FLASHES

318. 6 A (Handheld)
CS CONTROL
PANEL

Q TO GO FWD

(HIS WORDS ARE CUT
OFF BY A VIOLENT
EXPLOSION IN THE
INSTRUMENT PANEL.
THERE IS A FLASH
OF FLAME AND SMOKE.

319. 2 C
M 2-SHOT
SHAKE & FAST TILT L
AND SHAKE CAMERA

WE HEAR THE ASCENDING
NOTE OF THE MACHINERY
START TOWARD SCREAMING
PITCH. /

AS THE SMOKE CLEARS
SLIGHTLY WE SEE THAT
BOTH MEN HAVE SUSTAINED
BLOODY INJURIES AND
ARE SEMI-CONSCIOUS.

THE DECK BEGINS TO
TIP)

VT EDIT TO
TELECINE 5

R E C O R D I N G B R E A K

M'UP -
BLOOD &
BURNS

~~14~~

TELECINE 6 (DUR:)

Ext. Liberator in Space.

Day.

Liberator serene
and motionless
in space.

STOCK MATERIAL -
INSERT AT VT EDIT

END TELECINE 6

VT EDIT TO SCENE 9

~~14~~

MODEL TK ROLL
AT SEQ. 2

7. INT. LIBERATOR FLIGHT DECK. DAY.

		SX 2D 3B 4C	
		6 to floor monitor	
148.	{ 5 X	HIGH LS CREW + VISUAL SCREEN IN R FRAME	(WE ARE ON THE SCANNER SCREEN WHICH SHOWS A GRAPHIC POINT WHICH IS THE ROCKET SHIP IN ITS CRASHING FLIGHT.
		LET BLAKE IN L	
		<u>Q BLAKE</u>	
		T/K	
		TO MONITOR	BLAKE ENTERS THE FLIGHT DECK AT THE RUN TO JOIN THE REST OF
149.	{ 6	ON FLOOR MONITOR FED TO SOFT INLAY	THE CREW, VILA, CALLY, JENNA, AVON AND GAN, WHO ALL STAND WATCHING THE SCREEN)

BLAKE: What happened?

150.	4	C	<u>AVON</u> : There was an explosion about a second ago. Could have been a power unit burn out.
		M 2-SHOT JENNA/AVON	

151.	2	D	<u>JENNA</u> : Zen located her about five minutes ago. We put her on scanner to run a security check. Suddenly she just went off course.
		MCU JENNA	

152.	4	C	
		M 2-SHOT CALLY/AVON	

CALLY: Can't we help them?

153.	3	B	
		MCU BLAKE	

BLAKE: (SHAKING HIS HEAD) If
they're still alive.

(2 next)

(Shot 153 on 3)

(BLAKE ADDRESSES
ZEN)

154. 2 D BLAKE: (cont) Identification.
VLS ZEN
X F/G CALLY/AVON
BLAKE/ZEN ETC. ZEN: The ship is a Spacemaster
series five. Four neutron power
units with a maximum thrust.

320. 2 B BLAKE: (INTERJECTING) Does she
TILTED & SHAKING carry life capsules?
M 2-SHOT A/B

321. 6 ZEN: Standard equipment specification
OS NAVIGATION BOX lists two high impact unpowered
(ON CONTROL PANEL) survival modules.

LET IT GO
(BLAKE TURNS HIS
ATTENTION BACK TO
THE SCREEN.)

155. 4 C
322. 2 MCU AVON
TILTING SHAKING
2-SHOT
LET THEM GO
THE ROCKET SHIP
STARTS TO GLOW
BRIGHTLY (AGAINST
THE BACKGROUND OF
THE PLANET CEPHLON?)
(GRAPHIC)

323. 6 AVON: She's entering the atmosphere.
Beginning to burn up.

(THEY STARE IN
FASCINATED AWE)

5 SECS BURN

VT EDIT TO
SCENE 8

R E C O R D I N G P A U S E

ARTISTS
REPOS

- 18 -

(EDIT IN TK OF BURNING SHIP)

(SMOKE IN ROCKET

8. INT. ROCKET SHIP FLIGHT DECK. DAY.

2B 6 (Handheld)

320. 2 B (THE FLIGHT DECK IS
TILTED & SHAKING SMOKE FILLED. THE
M 2-SHOT A/B CONTROL PANEL SPARK-
ROCKET FALLS R ING WITH ELECTRICAL
DISCHARGE. THERE
321. 6 IS THE DEAFENING
CS NAVIGATION BOX NOISE OF THE SCREAM-
(ON CONTROL PANEL) ING MOTORS.
328. LET IT GO ENSOR ROUSES HIMSELF
CAPTION: CEPHEUS FROM HIS SEMI-CON-
& OF PLANET IN SCIOUS STATE. HIS
R FRAME FACE IS CUT AND
BLOODY. /
322. 2 B MARYATT IS UNCON-
TILTING SHAKING SCIOUS.
2-SHOT
LET THEM GO
WITH WHAT STRENGTH
HE HAS LEFT, ENSOR
WORKS DESPERATELY
TO PULL A HEAVILY
323. 6 MOUNTED, SMALL BLACK
IS FROM REAR COMPARTMENT TOWARDS FRONT BOX (THE NAVIGATION
SLOW TURN 360° OF LOG) FROM THE INSTRU-
CAMERA AS ENSOR & MENT PANEL. THEN HE
MARYATT STRUGGLE OUT MANAGES TO FREE HIM-
SELF FROM HIS CHAIR
AND STAGGERS TO OPEN
THE HINGED DOOR BEHIND
THE FLIGHT SEATS.
- THIS DONE HE LURCHES
BACK AND RELEASES
MARYATT FROM HIS SEAT
AND DRAGS HIM TOWARD
THE OPEN DOOR. /
324. 2 B THERE IS ANOTHER
CU ENSOR CONSIDERABLE EXPLOSION
FROM THE CONTROL PANEL.
SMOKE BILLOWS AROUND
THE FLIGHT DECK)

-18-

6A. EXT. ROCKET SHIP IN SPACE

(FORMERLY TELECINE 5)

327.5

3

LS MODEL OF ROCKET

(ROCKET SHIP
TIPPING)MODEL TURNS ANTICLOCKWISE
SLOW PAN L SO
ROCKET FALLS R

328.

2

O/L
3 ON 2CAPTION: CEPHLON
1/4 OF PLANET IN
R FRAME

RECORDING BREAK

VT EDIT TO
SCENE 7

-18-

MODEL TK ROLL
AT SEQ. 3

9. INT. LIBERATOR'S FLIGHT DECK. DAY.

156. { S X HIGH SHOT VISUAL
SCREEN + JENNA-VILA
T/K-3 WIPE IN T/K
TK TO MONITOR
157. 6 ON FLOOR MONITOR
MONITOR
158. Q BLAKE
4 C MCU BLAKE
159. 3 B (TURNING SWIFTLY TO
LS ZEN ZEN)
X F/G CALLY/AVON/
BLAKE
160. 2 D
CS ZEN

(BLAKE AND HIS CREW
STILL WATCHING THE
SCANNER SCREEN THAT
SHOWS THE CRASHING
ROCKET SHIP. (GRAPHIC)
AS WE WATCH, WE
SEE TWO TINY (BY
SCALE) EGG SHAPED
CAPSULES FALL AWAY
FROM THE DOOMED SHIP)

BLAKE: They've
ejected!

Lock tracers on to those capsules.
I want to know exactly where they
hit.

ZEN: Trace locked on.

VT EDIT TO
TELECINE 7

RECORDING BREAK ARTISTS CHANGE

(CLOSING TITLES NEXT)

CAM 2 TO STAR
CAPTION

TELECINE 7: (DUR: 00'24")

Ext. Hilly Terrain.
Day.

A barren area with
a little scrubby
vegetation.

The sound of the
approaching space-
craft is deafening.

The screen goes to
blinding white and
a moment later we
hear the roar of a
vast explosion.

END TELECINE 7

VT EDIT TO SCENE 10

TJ SLIDE ANCHOR + CAMS 2 & 3 FED TO MONITOR

10. INT. FEDERATION COMMAND H.Q.. DAY.

2 on caption/3 on light

256.	5	A	CU SERVALAN ON LEAN FWD TRACK OUT & ELEVATE TO INCL. DESK MONITOR	(VERY CLOSE ON SERVALAN'S FACE AS SHE STARES AT THE SMALL SCREEN. ANGLE ON THE SCREEN.
257.	4	A	MCS MONITOR LET SERVALAN'S HAND IN ON HAND CUT IN TJ	FOR A BRIEF MOMENT WE SHOW THE DOT OF LIGHT ON THE SCREEN. IN AN INSTANT IT VANISHES. THE SCREEN IS BLANK.
258.	2		CAPTION OF MAP	RESUME ON SERVALAN. SHE LEANS BACK IN HER CHAIR WITH A SMILE OF SATISFACTION AND SWITCHES OFF THE SCREEN)
259.	3		LIGHT - MIXED INTO 2'S CAPTION TAKE OUT 3 & S/I ANCHOR OVER 2'S SHOT ANCHOR READ OUT: 'POSITION LOCATOR DESTROYED' TAKE OUT S/I TJ FEDERATION SYMBOL	
260.	5	A	MCU SERVALAN TRACK TO CU	

VT EDIT TO
TELECINE 8

R E C O R D I N G B R E A K

TELECINE 8: (DUR: 00'20")

Ext. Hill Terrain. Day.

At a point hidden
from our direct
VP we see a pall
of smoke. As the
sound of explosions
diminish silence
creeps back into
the desolate area,
broken now only by
the steady crackle
of flames.

From a cleft FIGURES
cautiously emerge,
still in terror at
the missile from
space.

They are Anthropoid.
Long, shaggy and
matted fur covers
their bodies. If
their faces have
features, they are
hardly discernable
beneath the facial
hair.

They shamble, not
walk and are armed
with the most
primitive of stone
age weapons. These
are scavengers and
should be quite
frightening.

We see them only
briefly as they
move cautiously
forward.

CUT TO:

Ext. Liberator in (DUR:)
Space. Day.

RE-ESTABLISH
briefly.

STOCK MATERIAL -
INSERT AT VT EDIT

END TELECINE 8

VT EDIT TO SCENE 11

11. INT. LIBERATOR'S FLIGHT DECK. DAY.

161. { 5 X HIGH SHOT SCREEN AND BLAKE
 162. { LET HIM GO
 6 PLANET CAPTION FRAME FOR 1
 WIPE IN PLANET

6 on planet caption
~~5X~~ 2D 3B 4C
 (THE SCANNER SCREEN SHOWS THE COMPLETE ORB OF THE PLANET CEPHLON.
 BLAKE IS STANDING IN FRONT OF ZEN.
 AVON, ENTERS STRAPPING ON THEIR SIDE ARMS AND KITTING UP FOR A SURFACE LANDING.

163. 4 C MS BLAKE
 HOLD SIT
 Q BLAKE
 Q AVON/GAN/VILA

BLAKE TALKS TO ZEN)
 BLAKE: Surface conditions

164. 2 D LS UP TUNNEL AVON
 PAN HIM TO M 2-SHOT BLAKE & ZEN
 LET AVON GO
 (1 TO TRACK IN)

ZEN: The planet Cephlon has a breathable atmosphere with a high oxygen content. / The radiation level is in excess of normal tolerance levels and prolonged exposure could result in tissue damage. Massive variations in temperature levels. Gravity is one point two five G.
 BLAKE: Life forms?
 ZEN: There is no current information. Early surveys refer to highly developed humanoid creatures with advanced technology. / Logic units suggest that remaining life may have mutated through exposure to high radiation

165. 5 X CS ZEN
 166. 4 C MCU BLAKE

- 25 -

(Shot 166 on 4)

167. 2 D BLAKE: (TO AVON) Are you sure you
MCU AVON all want to go down? /

168. 4 C AVON: Are you afraid that we'll
MCU BLAKE cope with it better than you? /

169. 2 D BLAKE: No. /
MCU AVON

170. 3 LET HIM GO AVON: Well perhaps you should be ...
B /
M 2-SHOT
BLAKE/AVON BLAKE: (SMILES) Down and back as
fast as you can, right?

LET AVON GO

HOLD BLAKE

AVON: Naturally.

(AVON TURNS AND
 LEADS THE WAY
 THROUGH TO THE
 TELEPORT SECTION)

VT EDIT TO
 SCENE 12

RECORDING BREAK

- 25 -

- 26 -

Q JENNA12. INT. LIBERATOR'S TELEPORT SECTION. DAY.

88. 2 C 2C 3B 1B
 CS BRACELETS (AS AVON, VILA
 PAN UP WITH AND GAN ENTER
 FIRST TO THE SECTION WE
 CALLY AT DESK SEE THAT JENNA
 IS WAITING AND
 KITTED UP READY
 FOR A SURFACE
 LANDING AND CALLY
 IS AT THE TELE-
 PORT CONTROL)

89. Q AVON
 1 B
 LS ENTRANCE
 AVON & CO. IN. JENNA: Are we all set?

PAN HIM L.

LET JENNA INTO
 FRAME AND AVON
 X'S FOR M 2-SHOT

AVON: We'll have to make this fast.
 The chances are that any survivors
 wouldn't have come through the landing
 impact anyway.

JENNA: I disagree. They may well
 be alive.

AVON: That's why we're going down.
 If we run into any kind of trouble,
 we teleport back up immediately.
 All right Cally?

90. 3 B
 M 2-SHOT VILA/GAN

(THE OTHERS NOD)

91. 2 C
 M 2-SHOT AVON/
 JENNA

GAN: What exactly are we looking
 for. I don't think I've ever seen
 an impact life capsule.

LET AVON GO.

JENNA: They're bullet shaped. Built to
 be energy absorbing. Theoretically
 they could free-fall from the edge of
 that atmosphere onto solid rock and
 not even bruise the people inside.

92. 3 B
 MS CALLY

(Shot 92 on 3) - 27 -

93. 1 B CALLY: Do they have life support systems? /
 M 4-SHOT VILA/GAN/
 AVON/JENNA -
 FAV. JENNA JENNA: Basic respirator, not much else ...
 PAN THEM TO
 TELEPORT
 LET BLAKE IN
 R AND HOLD
 HIM FG. (THE LANDING GROUP
 MOVE INTO THE
 TELEPORT POINT.
 BLAKE ENTERS WITH
 A REFERENCE THAT
 HE HANDS TO CALLY
 WHO REFERS TO IT
 AS SHE SETS THE
 TELEPORT CONTROLS)
 AVON points toward
 it.
 BLAKE: The co-ordinates place both
 capsules within one square mile.
 HE TURNS BACK
 FOR DEEP 5-SHOT We're teleporting you down into the
 centre of the search area.
 94. 3 B
 MS CALLY
 95. 2 C CALLY: Co-ordinates set. /
 MCU BLAKE
 96. 1 B BLAKE: One of us will stay close to
 the teleport. Be careful. /
 MCU AVON
 97. 3 B AVON: Right ... put us down. /
 MS CALLY
 (CALLY OPERATES
 THE CONTROLS.
 98. 1 B
 CS LEVERS
 (LAST SWITCHES) AVON, GAN, JENNA
 AND VILA DE-
 MATERIALISE)

VT EDIT TO
TELECINE 9

RECORDING BREAK

TELECINE 9: (DUR: 03'41")

TELECINE 9A:

Ext. Hilly Terrain.
Day.

The FOUR SEARCHERS
materialise and take
a moment to get
their bearings.

From some distance
away smoke still
shows from the wreck
of the rocket ship.

AVON points toward
it.

The COUPLE move to
the door and examine
it. It is firmly
locked.

GAN checks the ground
outside the door.

AVON: That must be the wreck of
the ship. No point in checking
it. We'll split into pairs
to search. Jenna, you take Gan
and cover that area.

AVON directs them.

AVON: (TO VILA) You come with
me.

The TWO GROUPS
move away.

ANOTHER ANGLE

Pick up on GAN
and JENNA as they
make their way.
Both tense and
alert.

As they vanish
from sight, we
see a SCAVENGER
emerge and stare
after them.

CUT TO:

TELECINE 9B:

Ext. Hilly Terrain/
Tunnell Door. Day.

JENNA and GAN move
into a clearing.
They stop and react
to what they see.

We take their VP
to show a low cliff
face. Concreted
into the face of
the cliff - a sub-
stantial looking
door, of modern
design.

The COUPLE move to
the door and examine
it. It is firmly
locked.

GAN checks the ground
outside the door.

the track.

GAN: No tracks. It's not in
regular use anyway. I wonder
what's behind it.

JENNA: Half this hill ... probably.
Come on, we've got to find those
capsules.

They move away.

As they vanish ANGLE
BACK to the door.
A small panel has
slid back, and an
eye is staring from
the door.

CUT

TELECINE 9C:

Ext. Hilly Terrain.
Day.

ANOTHER ANGLE

GAN and JENNA
advancing.

The side of the
capsule bulges away
to reveal the un-
damaged interior.

The coffin like
inside is mounted
to the shaft of a
curled MAN.

JENNA leads the
way, following
the track.

ANOTHER ANGLE

Against a small
cliff face is the
life capsule. Its
surface scored and
charred.

JENNA and GAN move
into view and run
to the capsule.

JENNA: That's one of **them!**

GAN: Let's get it open.

JENNA: There should be some
emergency releases on the outer
hull ...

(TELECINE 9 cont'd)

JENNA and GAN
examine the surface
of the capsule.
And JENNA locates
a release handle.

She attempts to
pull the handle
but it resists.
Then GAN grasps
it and using his
enormous strength
he forces it up.

The side of the
capsule falls away
to reveal the un-
damaged interior.

The coffin like
inside is moulded
to the shape of a
curled MAN.

They move off.
The DEAD BODY of
MARYATT lies there.
A breathing mask
over his face.

JENNA kneels and
removes the mask.
She makes a quick
check.

GAN: He's dead.

She puts her
wrist teleport-
communicator bracelet
to her lips and
presses the control:

TELCINE 9D:
ANOTHER ANGLE

ON AVON and VILA.
The buzzer on
Avon's bracelet
bleeps.

//

AVON: Avon.

JENNA'S VOICE: We've found one of the capsules. The man inside is dead.

AVON: See if you can find any identification on the body. Then ... seal up the capsule.

JENNA'S VOICE: Confirmed.

AVON speaks to
VILA.

AVON: One down, one to go.

They move off.

TELECINE 9B:

RESUME ON cliff-
face.

GAN quickly
searches MARYATT'S
BODY. He finds
an identification
wallet and little
else.

GAN: That's all there is.

He pockets the
wallet then turns
his attention to
closing the capsule.

JENNA assists.

TELECINE 9F:

ANOTHER ANGLE:

VILA and AVON
halting suddenly.

AVON pointing.

AVON: There ...

They start forward
to where the second
capsule lies.

This one is open
and ENSOR has
managed to crawl
from it. He is
badly injured and
more or less
unconscious.

AVON and VILA
lift him into a
more comfortable
position.

VILA: He looks pretty far gone.

AVON: There's nothing we can do
for him here. We must get
him up to the Liberator.

VILA: Can he live through the
teleport stress?

AVON: We'll have to chance that.
Give me a bracelet.

VILA produces one.

TELECINE 9G:

ANOTHER ANGLE.

Hills and a gap
in the foreground
we see a SCAVENGER.

(TELECINE 9 cont'd)

- 34 -

At the sound of
approaching
footsteps, he
melts away.

GAN appears with
JENNA following
slightly behind.

GAN moves up to
the gap. He halts
alerted by a slight
sound at the other
side of the opening.

GAN presses JENNA
back in to cover
and draws his weapon.

GAN: Stay back. I'll check it's
clear.

He advances slowly
and is lost to our
sight.

HOLD ON a very
tense JENNA. She
glances off in the
other direction,
alerted by a sound.

REVERSE on the
opening as GAN advances
from the other side.
He looks around warily.
He is satisfied and
is about to go back
for Jenna when his
communicator bleeps.

GAN: Gan.

- 34 -

(TELECINE 9 cont'd)

14
- 35 -

AVON'S VOICE: We've found the second capsule and the man's alive. We're going to get him up to the Liberator. Stand by for teleport.

GAN: Ready .

100. 1 8
CS LEVERS
END OF SCENE 9
END TELECINE 9

VT EDIT TO SCENE 13

- 35 -

13. INT. LIBERATOR'S TELEPORT SECTION.
DAY.

2C 3B 1B

99. 2 C
MS CALLY
PULL OUT X F/G.
BRACELETS TO
LS CALLY/BLAKE

HOLD CALLY AND
PAN HER R TO
DESK

AVON'S VOICE: Bring us up Cally.

(CALLY DIVES FOR
THE CONTROLS
AND OPERATES.)

100. 1 B
CS LEVERS

EDIT IN VT INSERT

AVON AND VILA
MATERIALISE
SUPPORTING THE
UNCONSCIOUS
ENSOR BETWEEN THEM.

101. 2 C
MS CALLY

102. 1 B
CS LEVERS

EDIT IN VT INSERT

Q BLAKE

GAN APPEARS
STANDING BESIDE
THE TRIO.

103. 3 B
MS BLAKE

PAN HIM L TO
GROUP

HOLD EXIT

CALLY AND BLAKE
MOVE FORWARD TO
HELP WITH ENSOR.

IN THE GENERAL
HUSTLE, NOBODY,
(INCLUDING THE
AUDIENCE) SHOULD
BE AWARE THAT
JENNA IS NOT
WITH THEM)

104. 2 C
MS CALLY

BLAKE: Get him to the surgical
unit. Come on Cally.

(CALLY MOVES AWAY
AND THE MEN HELP
ENSOR TOWARD
THE FLIGHT DECK.)

VT EDIT TO
SCENE 14

R E C O R D I N G B R E A K

117.

1

0

RE GAN 3 A 100

14. INT. LIBERATOR CABIN. DAY.

1C 2D 3C

115. 3 C
LOW LS TUNNEL (THE MEN CARRY
HOLD GROUP TO DOOR ENOSR IN AND
SET HIM DOWN
CAREFULLY.
116. 2 D
CS DOOR HE GROANS WITH
PAIN. THEY DO
HOLD GROUP TO WHAT THEY CAN
MEDICAL BED TO MAKE HIM MORE
COMFORTABLE.

117. 1 C
MS GAN & WALLET

GAN TAKES THE
IDENTIFICATION
WALLET AND THE
OTHER ITEMS
COLLECTED FROM
MARYATT'S BODY
AND PUTS THEM ON
A SURFACE, INFORMING
BLAKE)

GAN: We found

LET BLAKE IN

(BLAKE BRIEFLY
ACKNOWLEDGES
THE ITEMS AND
GIVES HIS ATTENTION
TO THE INJURED
MAN.

118. 3 C
LS CORRIDOR
CALLY DOWN

HOLD HER TO DOOR

(Shot 118 on 3)

119. 1 C
 MS DOOR
 CALLY IN

 PAN HER L
 TO M 3-SHOT
 WITH BLAKE + GAN

 (THE MEN ARE
 GROUPED AROUND
 ENSOR.
 CALLY APPEARS.)

 CALLY: Jenna's not back yet.
120. 2 D
 M 2-SHOT AVON/GAN

 (THERE IS A
 SWIFT LOOK
 AROUND AND
 THEN GENERAL
 ALARM AT THE
 REALISATION
 SHE IS NOT
 AMONGST THEM)

 VILA: Where is she?!
121. 1 C
 MLS GAN/BLAKE

 HOLD THEM
 TO DOOR

 AVON: Gan./ You were with her.

 GAN: She was right behind me
 when we teleported.

 (BLAKE RUNS TOWARD
 THE TELEPORT.

 GAN, VILA AND
 AVON FOLLOWING
 LEAVING CALLY
 TO DEAL WITH ENSOR.

 AS BLAKE RUNS:)
122. 3 C
 CS DOOR

 LET BLAKE THROUGH
 PAN AVON R UP CORRIDOR

 BLAKE: Cally ... look after him.

 (NO SCENES 15 AND 16)

VT EDIT TO
TELECINE 10

R E C O R D I N G B R E A K

-39-

17. INT. LIBERATOR'S TELEPORT SECTION.
NIGHT.

2C 3B 1B

105. 2 C (BLAKE LEAPS TO
 LS ENTRANCE & THE TELEPORT
 WIDEN to show GROUP IN DESK AS AVON,
 JENNA is unconscious VILA AND GAN RUN
 on the ground beside PAN BLAKE R IN.

106. 3 B
 CS CONTROLS (LEVERS) BLAKE OPERATES
 TWO SCAVENGERS are THE CONTROL)
 searching her BODY.

They remove EDIT IN VT INSERT
 belt and search her
 pockets.

107. 2 C
 M 2-SHOT AVON/BLAKE

BLAKE: Jenna. This is Liberator.
 Do you read?

108. 3 B
 CS CONTROLS (LEVERS)

(on to page 41)

(1 next)

-39-

- 40 -

TELECINE 10: (DUR:00'15")

Ext. Hilly Terrain. Day.

OPEN ON A CLOSE SHOT
of Jenna's teleport
bracelet. It is lying
on the ground beside
her.

WIDEN to show that
JENNA is unconscious
on the ground. (Perhaps
dead).

TWO SCAVENGERS are
searching her BODY.
They remove her weapons
belt and search her
pockets.

END TELECINE 10

VT EDIT TO SCENE 17

- 40 -

- 41 -

(Shot 108 on 3)

EDIT IN VT INSERT

109.	1	B	(THE GROUP STARE INTENTLY AT THE TELEPORT TRANSPORT POINT.)
		MCU AVON	/
110.	3	B	BLAKE KEEPS THE CONTROL OPEN
		CS LEVERS	BUT JENNA DOES NOT MATERIALISE.
111.	1	B	AVON MOVES TO THE TELEPORT POINT)
		MCU AVON	/
112.	2	C	<u>AVON:</u> We'll go back down...
		MCU BLAKE	/
113.	1	B	<u>BLAKE:</u> I think you'd better.
		A/B	/
		HOLD AVON TO TELEPORT	(AVON NODS. WHEN THEY ARE ASSEMBLED BLAKE OPERATES/AND
114.	3	B	AVON, VILA AND GAN DEMATERIALISE)
		CS CONTROLS (LEVERS)	

EDIT IN VT INSERT

(NO SCENE 18)

VT EDIT TO
TELECINE 11

R E C O R D I N G B R E A K

1 TO C
2 TO D
3 TO C

TELECINE 11: (DUR: 01'29")

TELECINE 11A:

Ext. Hilly Terrain.
Day.

AVON, VILA and GAN
materialise.

GAN: Over this way...

They all make off at
the run. Following
GAN.

TELECINE 11B:

ANOTHER ANGLE:

Near where Jenna was
last seen. GAN is
the first through
the gap. AVON and
VILA follow. They
examine the ground.

VILA spots something
and calls.

VILA: Over here. The ground
is scuffed about... And there's
a footprint. A large footprint ...

AVON finds Jenna's
necklace and shows
it to the OTHERS.

GAN: That's Jenna's.

AVON: Obviously somebody or
something attacked her.

VILA: And obviously it won.

GAN: She might have made a run for it?

AVON: She'd never have taken off her teleport bracelet. So somebody else must have.

GAN: Do you think they've killed her?

AVON: Probably not. If they killed and robbed her why drag off the body? Why not just leave it!

VILA: So she's a prisoner.

GAN: So let's find her.

AVON: (NODDING) We'll get it done faster if we work separately.

GAN: Agreed.

AVON glances toward VILA.

AVON: Well?

VILA: Bit of a risk though.

VILA is reluctant, but nods.

AVON: With the radiation levels on this planet just being here's a risk.

GAN: Shall we get started?

AVON: Unless one of us finds something, check back here in an hour.

(TELECINE 11 cont'd)

- 44 -

AVON moves off
efficiently. GAN in
the same mood, goes in
another direction and
VILA is left alone.

After a few nervous
moments he shifts away.

END TELECINE 11

VT EDIT TO SCENE 19

19. INT. LIEBERATOR CABIN. DAY.

1C 2D

123. 2 D
M 2-SHOT ENSOR/CALLY

LET BLAKE INTO F/G.

BLAKE CROSSES TO
WHERE CALLY IS
MINISTERING TO
ENSOR. HIS FACE
WOUNDS HAVE BEEN
CLEANED UP AND HE
IS CONSCIOUS BUT
STILL IN GREAT
PAIN)

BLAKE: They should have found her
by now.

LET BLAKE GO
HOLD CALLY

CALLY: They will...It is just a matter
of time. They'll find her.

124. 1 C
MS BLAKE & WALLET

(BLAKE PICKS UP
THE IDENTITY
WALLET THAT WAS
TAKEN FROM
MARYATT'S BODY
AND LEFT BY
GAN.

HE FLIPS THROUGH
IT WITH LITTLE
INTEREST)

125. 2 D
M 2-SHOT ENSOR/CALLY

BLAKE: What about him?

(Shot 125 on 2)

PAN HER R TO
M 2-SHOT WITH
BLAKE

CALLY: I don't know. He is still
in a lot of pain ...

(CALLY LEAVES
SENSOR AND MOVES
TO BLAKE'S SIDE.
SHE GLANCES AT
THE IDENTITY
WALLET)

BLAKE: Gan took it from the man
in the other capsule.

CALLY: Who was he?

(BLAKE REFERS
TO THE FOLDER)

126.	<u>1</u>	<u>C</u>	<u>BLAKE:</u> His name was Maryatt. Citizen of Epsilon four. /According to his I.D. he was a space surgeon in the Federation Medical Corps. Double A security clearance. He's got a pass valid for any area in Space Command ...
		MCU BLAKE	
127.	<u>2</u>	<u>D</u>	
		MCU CALLY	

(CALLY IS IMPRESSED)

128.	<u>1</u>	<u>C</u>	<u>CALLY:</u> He must have been important. Anything else.
		M 2-SHOT CALLY/ BLAKE	

BLAKE: A couple of portraits ...
a woman and two children ...

LET BLAKE GO

HOLD CALLY

(2 next)

(Shot 128 on 1)

(BLAKE HANDS
THE WALLET TO
CALLY AND SHE
GLANCES AT
THE PORTRAITS.

(WE DO NOT SEE
THEM)

SHE IS TOUCHED
BY THE PICTURES.

BLAKE TURNS HIS
ATTENTION TO
ENSOR)

(Onto page 48)

(1 next)

BLAKE: (GENTLY)

We found his body. /

2 D
CU ENSOR

(ENSOR TAKES THE
NEWS BADLY)

(IT TAKES ENSOR
A MOMENT TO
RECOVER. THEN
HE SHOWS SUDDEN
PANIC AND FEELS
IN HIS POCKET)

1 C
C 3-SHOT
ENSOR/BLAKE/CALLY
+ ENSOR'S CELLS

ENSOR: The energy cells ...

(BLAKE SHOWS HIM
THE BOX HE IS
STILL HOLDING)

BLAKE: They're here. They're safe.

(ENSOR IS REASSURED)

ENSOR: I've got to get them to my father. Without them has only only four days to live.

2 D
BCU ENSOR

CALLY: Gently, gently ...

ENSOR: He'll die ... Don't you understand. If I don't get these to him he'll die.

1	C
	C 2-SHOT BLAKE/ CALLY

(ENSOR TRIES TO
SIT UP. BUT /
CALLY PRESSES HIM
BACK GENTLY)

(2 next)

(Shot 138 on 1)

CALLY: Be calm.

ENSOR: You must get them to him!
Promise me ... Promise!

139. 2 D
 CU ENSOR

BLAKE: We'll do everything we can.

(ENSOR IS SATISFIED
AND RELAXES)

What was your destination? /

ENSOR: The planet Aristo.

140. 1 C
 M 3-SHOT
 ENSOR/BLAKE/CALLY

(ENSOR FEELS INSIDE
HIS CLOTHES AND
PULLS OUT THE BLACK
BOX. HE GIVES IT
TO BLAKE)

PAN BLAKE R

LOSE ENSOR

Navigation log ... It will give
you all the flight directions you
need.

BLAKE: We'll run it through our
computers.

(ENSOR IS GRIPPED
WITH ANOTHER SPASM
OF PAIN.

HE FIGHTS AGAINST
IT AND THEN GASPS:)

141. 2 D
 MCU ENSOR

ENSOR: When you reach him ... Tell
him ... Tell him the Federation
has agreed to his terms. They
will pay one hundred million credits
for Orac ...

142. 1 C
 MCU BLAKE

(2 next)

(BLAKE AND CALLY
REACT TO THE MENTION
OF THE FEDERATION)

(ANOTHER WAVE OF
PAIN OVERWHELMS
ENSOR AND HE
SUCCUMBS AND
DRIFTS INTO
UNCONSCIOUSNESS.

CALLY QUICKLY
CHECKS THAT HE
IS STILL ALIVE
AND WITH A GREAT
SENSE OF URGENCY
REACHES INTO THE
MEDICAL KIT AND
TAKES SOMETHING
THAT IS A SPACE-
AGE VERSION OF AN
OXYGEN INHALER
AND PRESSES IT
OVER HIS MOUTH.

SHE USES OTHER
ITEMS TO TREAT
HIM)

CALLY: Give me the spasmer...quickly!

BLAKE: He's not strong enough to take the shots. It'll kill him.

CALLY: Without it he will die
anyway. (cont ...)

144, 1 C (BLAKE PASSES HER
M 2-SHOT A SMALL PIECE OF
ENSOR/CALLY EQUIPMENT FROM THE
BOX. /

SHE PRESSES IT TO
THE SIDE OF ENSOR'S
NECK AND OPERATES
THE INSTRUMENT.

(2 next)

- 52/53 -

(Shot 144 on 1)

ENSOR RESPONDS AS
IF RECEIVING CHARGES
OF ELECTRICITY.

HE GETS THREE OR
FOUR OF THESE
BEFORE CALLY IS
SATISFIED.

SHE MAKES MORE
CHECKS AND IS
SATISFIED)

CALLY: (cont) He is coming through.

(ENSOR STARTS TO
REGAIN CONSCIOUSNESS)

BLAKE: It was close.

(ENSOR
BACK INTO
CONSCIOUSNESS)

145. 2 D
 M 3-SHOT ENSOR: We must get started ...

BLAKE: We've promised to do
everything we can. Now you must
relax.

146. 1 C
 MCU BLAKE ENSOR: We must get to him. So
 little time...

LET HIM GO

BLAKE: I promise we will
start as soon as the others
are back on board.

147. 2 D
 M 2-SHOT
 ENSOR/CALLY

ENSOR: We can't wait ... Go now ...
must go now ...

(ONCE AGAIN HE DRIFTS
INTO MUMBLING SEMI-
CONSCIOUSNESS.
THEY MAKE HIM AS COM-
FORTABLE AS POSSIBLE)

VT EDIT TO
TELECINE 12

R E C O R D I N G B R E A K

(END OF FIRST DAY'S RECORDING)

TELECINE 12: (DUR: 00'25")

Ext. Hilly Terrain. Day.

VILA wanders in to the starting point of their search.

Tired and dispirited he sits on the ground.

He hears someone approaching and becomes alert, gun in hand.

He relaxes as GAN moves in.

VILA: Anything?

GAN: Not a single trace. You?

VILA shakes his head.

AVON moves in to join them. GAN and VILA look questioningly. He shakes his head.

VILA: What do we do now?

AVON: Start again.

AVON presses the communicator control on his bracelet.

AVON: Liberator. This is Avon.

END TELECINE 12

VT EDIT TO SCENE 20

171.	<u>3</u>	<u>B (CRABBED R)</u>	2D	3B
		X F/G CONTROLS	(CALLY AND BLAKE	
		WITH TUNNEL B/G	RESPONDING TO	
		BLAKE & CALLY	AVON'S VOICE)	
		INTO 2-SHOT		

PAN THEM R
TO HORSESHOE
AND M 2-SHOT

BLAKE: (INTO COMMUNICATOR) If you haven't found anything in four hours, you come back and Cally and I will take over.

AVON'S VOICE: Whatever you say. /

Q AND CUT

- 56 -

TELECINE 13: (DUR: 00'13")

Ext. Hilly Terrain. Day.

AVON speaking into his
communicator.

AVON: No we won't do that. Not
yet. We'll be in touch. Out

AVON looks at his
COMPANIONS.

AVON: Let's get started then.

They move away, wearily.

END TELECINE 13

VT EDIT TO SCENE 21

- 56 -

(Shot 172 on 2)

21. INT. LIBERATOR'S FLIGHT DECK. DAY.

~~21~~ 2D 3B 4C

173. 3 B
DEEP 3-SHOT
ENSOR/CALLY/BLAKE

(THE NEWS AWAKENS A
NEW SURGE OF ENERGY
IN ENSOR)

ENSOR: We must start now! If we're
delayed any longer it will be too
late!

174. 5 X
MCU BLAKE

PAN HIM R.

HOLD ENSOR

AND CALLY IN TO
CM 2-SHOT

BLAKE: One of my crew is down and lost
on that planet. Right now, finding
her is all I care about.

ENSOR: But my father will die unless
I get to him. Can't you understand
that?

(ENSOR IS TRYING TO
RISE. CALLY HOLDS
HIM DOWN)

CALLY: Liberator is ten time faster
than the ship you were travelling in.
We will get you there in time.

ENSOR: (STRONGLY) I can't chance
that. You must start now!

175. 3 B
MCU BLAKE

BLAKE: No./We're staying here
for as long as it takes!

176. 2 D
M 2-SHOT
ENSOR/CALLY

(ENSOR SEEMS TO
ACCEPT THIS AND
ALLOWS CALLY TO
EASE HIM BACK
INTO A MORE RELAXED
POSITION.

(4 next)

(Shot 176 on 2)

177. 4 C
C 2-SHOT ENSOR/CALLY
PAN THEM R
THEN STARTLINGLY,
ENSOR/SWINGS A
HARD KARATE-TYPE
CHOP AT CALLY AND
THE BLOW DAZES HER.
178. 1 B
CS ENSOR & GUN
BEFORE BLAKE IS
AWARE OF WHAT IS
HAPPENING, ENSOR
TAKES OUT A GUN /
AND PRESSES IT
TO CALLY'S TEMPLE.
179. 3 B
MS BLAKE
HIS OTHER FOREARM
IS LOCKED ACROSS /
HER THROAT.
- BLAKE STARTS
FORWARD BUT IS
(HALTED BY ENSOR'S
THREAT)
180. 1 B
MS ENSOR
ENSOR: No! Stay back or I'll
kill her. I mean it!
181. 4 C
CS CALLY'S HAND
& GUN
(THERE SHOULD BE
NO DOUBT THAT HE
DOES.
182. 3 B
MCU BLAKE
THEN CALLY COMES
OUT OF HER DAZE, /
BUT CANNOT MAKE
A MOVE TO HELP,
THE GUN PRESSING
HARD AGAINST HER
HEAD.
- BLAKE IS EQUALLY
HELPLESS)

(1 next)

(Shot 182 on 3)

183. 5 X _____ (BLAKE COMPLIES) /
MCU ENSOR
184. 4 C _____ ENSOR: (cont) Right. Now get this
LOW DEEP 2-SHOT ship started. / Co-ordinates eleven
BLAKE/ENSOR two intersect five nine.
- BLAKE: Not a chance. You expect me
to abandon the rest of my crew? Leave
them down on the surface?
185. 5 X _____ ENSOR: That's their problem. Now
CU ENSOR you'll do as I tell you. I don't want
to harm either of you. / But believe
me I will kill her ... her first and
then you. Don't force me to do it.
186. 3 B _____ Get us started. / Now!
MCU BLAKE
- (BLAKE KNOWS HE IS
BEATEN IN THE FACE
OF THIS TERRIBLE
DETERMINATION.
187. 5 X _____ STILL HE HESITATES. /
MCU ENSOR ENSOR SCREAMS AT
HIM)
188. 2 D _____ Do it! /
MLS BLAKE
- PAN HIM L
TO CENTRE
CONTROLS (BLAKE MOVES TO
THE FLIGHT
CONTROL AND TAKES
HIS POSITION.
189. 5 X _____ HE OPERATES THE
HIGH 2-SHOT CONTROLS. /
ENSOR/CALLY ENSOR DOESN'T
RELAX HIS COMMAND
OF THE SITUATION
FOR AN INSTANT.
190. 4 C _____ BLAKE PUSHES A
MS BLAKE CONTROL FORWARD)
ZOOM IN TO
MCU

TELECINE 14: (DUR:)

Ext. Liberator in Space.
Day.

STOCK MATERIAL -
INSERT AT VT EDIT

The vast ship turns slowly.
Picks up speed to race away
into space.

END TELECINE 14

VT EDIT TO SCENE 22

22. INT. LIBERATOR'S FLIGHT DECK. DAY.

~~SX~~ 2D 3B 4C

191. 4 C
CS CALLY/GUN
PULL OUT
TO BLAKE B/G.

(ENSOR IS STILL
HOLDING CALLY.
BLAKE GLANCES
ACROSS AT HIM)

BLAKE: In flight and on your course.

ENSOR: Check it with your
computer. /

192. 3 B
CU BLAKE

BLAKE: Don't you trust me? /

193. 2 D
CU ENSOR

ENSOR: Computers can't lie. Put
it on line. /

194. ~~S~~ ~~X~~
X MCU F/G BLAKE/
ZEN

BLAKE: Confirm course.

ZEN: Liberator is on flight course
co-ordinates eleven two intersect
five nine. /

195. 2 D
M 2-SHOT
ENSOR/CALLY

ENSOR: Good.

(ENSOR IS SATISFIED.
HE RELEASES HIS GRIP
ON CALLY AND FORCES
HER TO SIT ON THE
GROUND IMMEDIATELY
IN FRONT OF HIM. HE
PRESSES THE GUN ON TO
THE NAPE OF HER NECK)

CALLY: Are we to stay like this for
the whole flight?

(3 next)

(Shot 195 on 2)

196. 3 B
MLS BLAKE
PAN HIM R
ENSOR: There's no other choice.
Sorry about that.
(BLAKE MAKES TO
GET OUT OF THE
CONTROL SEAT.)
197. 5 X
MCU ENSOR
ENSOR IMMEDIATELY
MENACES CALLY)
198. 3 B
A/B
PAN BLAKE BACK
Stay there.
(BLAKE SETTLES
BACK.
THE STRESS OF
THE ACTION STARTS
TO SHOW ON ENSOR.
HE WANTS TO SLEEP,
BUT THE SLIGHTEST
MOVEMENT FROM CALLY
JERKS HIM BACK INTO
FULL ALERTNESS)
199. 2 D
CS CALLY
CALLY: The drugs I gave you keep
back the pain. How long will you
last/once they wear off?
200. 4 C
MCU ENSOR
ENSOR: I'll manage.
201. 3 B
MS BLAKE
BLAKE: You'll get tired./The pain
will eat into you. Sooner or later
you'll lose concentration. It will
only need a second and then we'll
take you.
202. 5 X
CS ENSOR
203. 3 B
CU BLAKE
ENSOR: Perhaps. But pick that
second very carefully./ If you mis-
judge it, you're both dead.
204. 5 X
CU ENSOR
(IMPASSE)

VT EDIT TO
TELECINE 15

R E C O R D I N G B R E A K

(SWEAT ON
ENSOR)

TELECINE 15: (DUR: 00'41)

Ext. Hilly Terrain, Day.

AVON, VILA and GAN.

AVON holds his wrist
communicator, listening
for a response.

AVON: There's no signal. No response
at all. Try yours

VILA operates his
wrist communicator.

VILA: Liberator....Blake, Cally.
Do you read our signal? Respond.

Silence.

VILA: Nothing.

AVON: There can't be faults on both
communicators. They have moved out
of range....

GAN: Without warning us. Why?

AVON: I wish we could ask them.
Could be Federation ships in the
area I suppose.

VILA: Meanwhile, we're stuck down
here....

AVON: Largely academic at the
moment. Let's hope they're back
on station when we find Jenna.

(TELECINE 15 cont'd) - 64 -

(THEY ARE NOT
ENTIRELY
REASSURED.

AVON ROUSES
THEM)

AVON: We'll cover the ground again
in that direction.

(THEY MOVE OFF.

WE WATCH THEM
GO AND THE
CAMERA TILTS
SKYWARD)

CUT TO:

Ext. Federation Space, (DUR:)
H.Q. Day

Briefly RE-ESTABLISH
the FEDERATION SPACE
STATION

END TELECINE 15

VT EDIT TO SCENE 23

23. INT. FEDERATION COMMAND H.Q. DAY.

3A 4B 2B 5A

261. 3 A
CS VOICE BOX
SERVALAN'S HAND IN

(SERVALAN IS SEATED
BEHIND HER DESK,
PREOCCUPIED AND
STARING INTO SPACE.

THE DESK COMMUNICATOR
BLEEPS)

262. 2 B
MS SERVALAN

SERVALAN: Yes.

/GRAMS/

MALE VOICE: Space Commander Travis
is here.

263. 5 A
HIGH VLS SERVALAN
2 PERS EDGE FRAME
TRAVIS INTO 2-SHOT

SERVALAN: Send him in.

(SERVALAN BREAKS
HER MOOD OF
STILLNESS AND
CONSCIOUSLY
BUSIES HERSELF.

TRAVIS ENTERS AND
CROSSES TO THE
DESK.

264. 2 B
MS SERVALAN
TRAVIS R EDGE FRAME

SERVALAN DOES NOT
LOOK UP)

265. 3 A
MCU TRAVIS

(SERVALAN SEEMS NOT
TO HAVE HEARD. SHE
CALCULATEDLY IGNORES
HIM.

266. 2 B
A/B

TRAVIS STIFFENS AND
STARES GRIMLY AHEAD.

267. 3 A
A/B

TRAVIS: You sent for me.

268. 2 B

STILL SERVALAN MAKES
HIM WAIT. THEN
WITHOUT LOOKING UP)

A/B
(3 next)

(Shot 268 on 2)

269. 3 A
MCU TRAVIS
- SERVALAN: You've lost some of your fire Travis. What's happened to your pride? /
- TRAVIS: My pride Supreme Commander?
270. 2 B
MCU SERVALAN
- SERVALAN: I ignored you. / A calculated insult. You obviously recognised it as such. /
271. 3 A
CU TRAVIS
- TRAVIS: I did.
272. 2 B
TRACK TO
CU SERVALAN
- SERVALAN: And yet you remained silent. / There was a time when you wouldn't have taken an insult like that from anyone ... not even me.
273. 3 A
CU TRAVIS
- TRAVIS: I want my command back. / To get it I'll do whatever is necessary. If you thought my silence was weakness, then you mistake me. /
274. 4 B
M 2-SHOT
SERVALAN/TRAVIS
- SERVALAN: Better. I was afraid the Court of Inquiry into your mishandling of the Blake affair might have broken your spirit.
- TRAVIS: I don't break that easily.
- SERVALAN: You were expected to resign the service.
- TRAVIS: I stayed because I need my command. It's the only way I can catch Blake. /
275. 2 B
CU SERVALAN
- SERVALAN: You really are truly obsessed aren't you? /
276. 3 A
CU TRAVIS

(2 next)

(Shot 276 on 3)

277. 2 B
M 2-SHOT
SERVALAN/TRAVIS
HOLD HER RISE
AND PAN HER R
LET HER GO
- TRAVIS: It is my right!
278. 3 A
MCU TRAVIS
LET SERVALAN
IN TO R B/G
DEEP 2-SHOT
- SERVALAN: I intend that you should get another chance to exercise that... right. And at the same time to redeem your rather blemished record.
- (SERVALAN STARTS TO PACE THE ROOM)
- However, there are more important things than Blake.
- TRAVIS: Not for me.
279. 5 A
CU TRAVIS
- SERVALAN: (SMILES) More immediate than Orac for example.
- TRAVIS: Orac?
280. 2 B
MS SERVALAN
281. 5 A
MS TRAVIS
- SERVALAN: There have been rumours about it for years. A scientist called Ensor has been working on it. But despite considerable investigation we've never been able to locate him.
- TRAVIS: You want me to find him.
282. 2 B
MS SERVALAN
PAN HER L to
M 2-SHOT FAV.
TRAVIS
- SERVALAN: It's no longer necessary. A little while ago, Ensor's son came here. His father was dying. He needed medical help and equipment. While he was here the son showed me plans of his father's creation...Orac. It is a brilliant achievement. There is nothing else like it in the Universe. He wanted to sell it.
283. 3 A
C 2-SHOT SERVALAN/
TRAVIS
- (TRAVIS REACTION)
- SERVALAN: Expensive Travis. He wants one hundred million.
- TRAVIS: Are you sure whatever it is, is worth that much?

(4 next)

(Shot 283 on 3)

SERVALAN: It's worth ten times that much. So I agreed to buy it.

TRAVIS: Do you have the authority?

SERVALAN: No.

TRACK TO
CU SERVALAN
(COUNT 15)

(SERVALAN IS
CLOSE TO HIM,
INTENSE AND
CONFIDING)

Now listen, I have told no one of this. Ensor and his father live alone on the planet Aristo. He made it clear that if there was any attempt to take Orac by force he would destroy it...

284. 4 B
C 2-SHOT
PROFILE
TRAVIS/SERVALAN

TRAVIS: Would he do that?

SERVALAN: Yes. He'd thought it through carefully. He wouldn't even reveal the location of the laboratory until I'd agreed to all his terms.

TRAVIS: Which were?

SERVALAN: A space surgeon was to go with him. I sent Maryatt...

TRAVIS: How much did you tell him?

LET SERVALAN GO SERVALAN: Only what his orders were.

285. 3 A
HIGH M DEEP

TRAVIS: He's a good man.

2-SHOT
TRAVIS/SERVALAN
HOLD HER SIT B/G

SERVALAN: Maryatt was to remain with Ensor as a hostage until the transaction was complete. I was to get the hundred million and take it to Aristo in an unarmed ship... In return I'd get Maryatt and Orac.

286. 2 B
MS TRAVIS
PAN HIM R TO
M DEEP 2-SHOT

(4 next)

(Shot 286 on 2)

TRAVIS: So now you have to persuade the Federation to let you spend a hundred million.

SERVALAN: That could take years.

287. 4 B (TRACKED IN) TRAVIS: You have an alternative.
LOW MS SERVALAN

288. 2 B
MCU TRAVIS

SERVALAN: It occurred to me that if Ensor didn't get back with the medical supplies, then in a very short time, the father would die. So I took precaution of placing a small explosive device in his ship.

TRAVIS: You said Maryatt was flying with him.

289. 4 B
CU SERVALAN

SERVALAN: That was unfortunate. But unavoidable I'm afraid. Don't you see what I've achieved? Orac is ours for the taking!

290. 2 B
C 2-SHOT
TRAVIS/SERVALAN

(TRAVIS STARES
AT HER IN
ADMIRATION)

TRAVIS: (SOFTLY) When do we leave?

291. 4 B
CU SERVALAN

SERVALAN: Start making arrangements. Maximum security. No flight plan is to be filed. When we do leave it is to be in total secrecy. However long it takes Travis you must cover our tracks completely. No-one must know anything about it.

292. 2 B
CU TRAVIS
HOLD RISE AND
AWAY TO MS

(TRAVIS TURNS
TO EXIT. HE
HALTS AND LOOKS
BACK.)

292A. 4 B MS SERVALAN TRAVIS: You're almost as ruthless
as I am, Space Commander. /

292B. 2 B MCUNTRAVIS SERVALAN: (COLDLY) You underestimate
me, Travis. /

292C. 4 B MCU SERVALAN TRAVIS: (THOUGHTFULLY) It begins
HOLD HIM TO TABLE to look that way. /
TRACK TO CU SERVALAN: What is it?

TRAVIS: Maryatt.

292D. 2 B MS TRAVIS SERVALAN: What about him? /

293. 4 B CU SERVALAN TRAVIS: His disappearance. There'll
be questions. /

293A. 2 B CU TRAVIS SERVALAN: In twelve hours I shall
have him posted as a deserter. /

293B. 4 B CU SERVALAN TRAVIS: And his family go into
slavery on one of the frontier worlds. /

293C. 2 B MS TRAVIS SERVALAN: That is normal procedure in
HOLD HIM FWD a case of desertion. /
TO LOW
M 2-SHOT TRAVIS: (TOUCHING HIS EYE PATCH)
You remember the medic you save my
life?

SERVALAN: You're wasting time.

293D. 4 B CU SERVALAN TRAVIS: It was Maryatt. /

293E. 2 B CU TRAVIS SERVALAN: Does it matter? /

293F. 4 B A/B TRAVIS: Not now. Only Blake matters
now. /

294. 2 B SERVALAN: And Orac ...
 CU TRAVIS TRAVIS: Right.
 LET HIM GO

VT EDIT TO
TELECINE 16

R E C O R D I N G B R E A K

TELECINE 16: (DUR: 01'20")

TELECINE 16A;

Ext. Hilly Terrain. Day.

AVON, VILA and GAN
moving carefully.
Suddenly, a hail of
stones and missiles
fall on them.

The ~~A~~TTACKERS are
hidden. But one
of them appears
at the top of a
ridge poised with
a large stone.

AVON snaps off a
shot and the MAN
falls.

AVON: Let's get out of here!

The ~~THREE~~ MEN
run. As they
vanish, half a
dozen SCAVENGERS
appear and take
up pursuit.

CUT:

TELECINE 16B:

Ext. Hilly Terrain/Tunnel
Door. Day.

AVON and GAN run into
the area.

VILA is bringing up
the rear.

VILA: There's hordes of them!
And they don't seem to like us much.

More missiles fall
amongst the trio.

GAN: How can you tell?

(TELECINE 16 cont'd) - 72 -

AVON: (TO VILA) See if you can get
the door open!

GAN and AVON
cover VILA while
he goes to work
on the door with
a couple of small
hand tools.

A stone flies in
and hits GAN. He
falls.

The SCAVENGERS
approach under
cover.

VILA: I can't do it!

There is a rush of
SCAVENGERS and it
seems they must be
swamped.

VILA turns to join
the defence. Suddenly
the door ~~behind~~ them
opens. Behind it,
only darkness.

GAN recover and they
back into the doorway
and through.

END TELECINE 16.

VT EDIT TO SCENE 24

24. INT. LOW TUNNEL AND DOOR. DAY.

1A 4A 2A

- | | | | | |
|----|---|---|---|--|
| 1. | 2 | A | (GAN, VILA AND AVON
X F/G to DOOR
VILA/AVON/GAN IN.

TIGHTEN AS THEY
FORCE DOOR SHUT | (GAN, VILA AND AVON
DESPERATELY TRYING
TO FORCE THE DOOR
SHUT, AGAINST THE
PRESSING FORCE OF
SCAVENGERS. |
| 2. | 1 | A | LS TUNNEL
LET MEEGAT IN | / FINALLY HE GETS IT
IN THE CLOSED
POSITION.

WE HEAR THE
SCAVENGERS BANGING
ON THE OUTSIDE.

THE MEN GET THEIR
BREATH BACK. |
| 3. | 4 | A | 3-SHOT
HOLD AVON FWD TO
MCU | AVON/BECOMES ALERTED
TO A FLICKERING
CANDLE LIGHT IN
THE DARKNESS OF
THE TUNNEL. IT |
| 4. | 1 | A | / Q MEEGAT
MS MEEGAT
CRAB R WITH HER
PAST F/G AND THEN
PAN R TO DEEP 4-SHOT
WITH AVON/VILA/GAN | / MOVES CLOSER AND
MEEGAT IS REVEALED.

MEEGAT IS A HANDSOME
WOMAN. SHE IS
SHABBILY DRESSED
BUT METICULOUSLY
CLEAN. HER ATTITUDE
IS REVERENT AND
SHY BUT THERE IS
ABOUT HER AN AIR OF
SUPPRESSED EXCITEMENT
AND EXPECTATION.

SHE IS NOT SURPRISED
TO SEE THEM. SHE
STANDS WAITING AS
IF FOR A CUE) |

(2 next)

AVON: Who are you?

(MEEGAT IS
ELATED/BY
THE QUESTION)

MEEGAT: And you shall answer... My name is Meegat, Lord.

VILA: Lord??

AVON: You opened the door?

AVON: We're grateful. / We seem to have made a few enemies outside.

MEEGAT: (RITUALLY - FERVENT) That my Lord might find safety from his enemies.

(SHE FALLS TO
HER KNEES AND
WRAPS HER ARMS
ROUND AVON'S LEGS)

VILA: Yes, but the poor woman's insane.

AVON: Not necessarily.

RECORDING BREAK

TELECINE 17: (DUR: 01'24")

TELECINE 17A:

Ext. Hilly Terrain/
Camp Area. Day.

In a valley formed
by hillocks is the
temporary camp of
the SCAVENGERS.

Almost stone age.
The shelters are
poles covered with
skins. The
SCAVENGERS crouch
near small camp
fires. ESTABLISH,
then FAVOUR one of
the shelters.

CUT:

TELECINE 17B:

Int. Primitive Shelter.
Day.

JENNA lies on the floor.
Bound hand and foot.

She is conscious but
totally helpless.

Squatting on the floor
not far from JENNA
is a SCAVENGER who is
ostensibly on guard.
He is more absorbed
in fastening a stone
spearhead to a shaft
and is giving JENNA
little attention.

ESTABLISH and then
FAVOUR JENNA to show
her hands tied behind
her back.

(TELECINE 17 cont'd) - 75 -

With what limited movement JENNA has, she is working the rope that binds her wrists against a sharp piece of stone. The rope is already frayed.

JENNA pauses and keeps still as the GUARD glances in her direction.

After more effort, JENNA cuts through the rope and her hand closes on the cricket ball sized piece of stone. Still hampered by her tied ankles she has to judge her escape attempt carefully.

When she makes her move it is very swift, launching forward in a horizontal spring. Hit on the head, the GUARD falls senseless.

JENNA frees her ankle ropes and edges towards the flap of the shelter and lifts it to peer out.

CUT

TELECINE 17C:

Ext. Hilly Terrain/
Camp Area. Day.

JENNA'S POV of the camp area.

(TELECINE 17 cont'd) - 76 -

There is too much
movement in this
direction for
escape.

CUT

TELECINE 17D:

Int. Primitive Shelter.
Day.

JENNA lowers the flap
and moves quickly to
the rear of the shelter.

The "wall" is lashed
to poles. There is
some play in the skin
where it meets the
ground. JENNA lies
flat, lifts the edge
of the skin and
peers out.

CUT

(on to page 77)

(TELECINE 17 cont'd)

- 77 -

TELECINE 17E:

Ext. Hilly Terrain/Camp
Area. Day.

From JENNA'S worms
eye view. The
area behind the
shelter is empty.

TELECINE 17F:

Int. Primitive Shelter.
Day.

JENNA starts to worm
her way out. The
restricted space
making it difficult.

TELECINE 17G:

Ext. Hilly Terrian/Camp area.
Day.

One of the SCAVENGERS
moves from a fire and
starts to walk directly
across to the shelter
where JENNA is held.

The SCAVENGER almost
reaches the shelter
when another SCAVENGER
halts him in brief
cutteral conversation,

On the rear of
the shelter: CLOSE ON
JENNA as, face down,
she worms her way out.

Finally she is
through. Free. As
she starts to get
to her feet a large
bound foot plants
itself on her neck
and pushes her back
to the ground.

JENNA stares up in
terror to see a
huge and frightening
SCAVENGER leering
down at her. (This
could happen inside
shelter.)

TELECINE 17H: (DUR:)

Ext. Liberator in Space.
Day.

STOCK MATERIAL -
INSERT AT VT EDIT

Liberator races
across the sky.

END TELECINE 17

VT EDIT TO SCENE 25

- 79 -

25. INT. LIBERATOR'S FLIGHT DECK. DAY.

			5X 2D 3B 4C
205.	4	C	(THE STAND-OFF SITUATION AS BEFORE.
		CS ENSOR WIDEN TO INCL. CALLY, OR PAN DOWN	
		<u>Q BLAKE</u>	ENSOR IS BEGINNING TO SUCCUMB TO THE STRAIN. HIS ATTENTION IS STRAYING AND HIS EYES BEGINNING TO CLOSE.
		PAN L TO LS BLAKE	
		LET HIM GO	
206.	2	D	BLAKE WATCHES HIM LIKE A HAWK.
		LOW MS ENSOR ZOOM TO CS	
207.	3	B	
		MS BLAKE	
		HOLD HIM FWD	
208.	2	D	
		MCU ENSOR	
		ZOOM TO CS	
			ENSOR'S EYES CLOSE, BUT THE GUN IS STILL AGAINST THE NAPE OF CALLY'S NECK.
209.	5	X	
		HIGH DEEP 2-SHOT BLAKE/ENSOR	BLAKE EDGES OUT OF HIS SEAT WITH GREAT CAUTION. WARY OF MAKING ANY SOUND HE INCHES HIS WAY TOWARD CALLY. SHE IS PREPARING TO MAKE HER MOVE.
		<u>Q ENSOR</u>	BLAKE GETS TO WITHIN A COUPLE OF FEET OF ENSOR WHEN HE WAKENS WITH A START.
210.	3	B	
		M 2-SHOT ENSOR/ CALLY	

- 79 -

(Shot 210 on 3)

(CALLY MAKES TO MOVE,
BUT ENSOR GRABS
HER, PULLS HER
BACK AND PUSHES
THE GUN HARD
AGAINST HER CHEEK.

211. 4 C
MS BLAKE

BLAKE SPREADS
HIS HANDS IN A
GESTURE OF
SURRENDER AND
BACKS AWAY)

212. 2 D
MS ENSOR

ENSOR: Back in your place.

213. 3 B
MS BLAKE
HOLD HIM TO
CONTROLS

(BLAKE MOVES
SLOWLY BACK
TO THE CONTROL
POSITION)

214. 2 D
CU ENSOR

Try that again and...

215. 4 C
MLS BLAKE
ZOOM TO CS

BLAKE: It's getting harder isn't it?
The pain getting worse. You want to
sleep don't you.

216. 2 D
CU ENSOR

ENSOR: I'll make it.

217. 4 C
MLS BLAKE
ZOOM TO CS

BLAKE: You're tired. There's
still a long way to go. We're not
even half way. You want to sleep;
don't you. And every minute will
get tougher. And all the time, the
need to sleep ... more desperate.

218. 3 B
MLS BLAKE
ZOOM TO CS

ENSOR: Shut up!

219. 2 D
CU ENSOR

220. 4 C
MLS BLAKE
ZOOM TO CU

BLAKE: More than anything else,
you'll want to close your eyes. Think
about it. Sleep. Just drift...

221. 3 B
MLS BLAKE
ZOOM TO CU

ENSOR: I told you... shut up! (cont...

222. 2 D
CU ENSOR

223. 3 B
MLS BLAKE
ZOOM TO CS

Q ENSOR

224. 2 D
M 2-SHOT ENSOR/CALLY

26. INT. SECTION OF LOW TUNNEL. DAY.

1A 4A 2A

11. 2 A _____ (AVON AND MEEGAT
CS MEEGAT ARE STILL IN THE
SHORT TUNNEL,
TOGETHER WITH
VILA AND GAN)

12. 4 A _____ MEEGAT: I will describe the way
DEEP 4-SHOT to the Scavengers camp, so that you
X F/G. MEEGAT may rescue your follower.

13. 2 A _____ AVON: My followers? I'd never quite
CU MEEGAT thought of her in those terms. Are
you alone here?

14. 4 A _____ MEEGAT: Yes Lord. Everything is as
CU AVON it was written. One waits.

15. 2 A _____ AVON: For what?
CU MEEGAT

16. 1 A _____ MEEGAT: For you.
CLOSE 3-SHOT
VILA/AVON/GAN

VILA: I told you she was mad.

GAN: How long have you been waiting?

17. 2 A _____ MEEGAT: All my life./ As those before
MCU MEEGAT me waited. But it is I who welcomed
HOLD HER TO you. Welcome Lord, welcome...
LEGS

18. 4 A _____ AVON: Yes alright let's not get
M DEEP 4-SHOT started on all that again.
A/B

(MEEGAT IS
CREST FALLEN)

(2 next)

- 83 -

(Shot 23 on 5)

27. INT. CONTROL ROOM. DAY.

6A (on tripod) 5A 3A 1B

ON 5
HIGH LS1 TO BAVON & MEEGAT
X D/S.
TO WINDOW SCREEN
& BOTTOM FRAME(A MEDIUM SIZED
ROOM FILLED WITH
BANKS OF CONTROL
PANELS. A COMPLEX
OF INSTRUMENTS
OF ALL KINDS,
DISIGNED AS A
ROCKET LAUNCH
CONTROL ROOM.
THERE IS ONE SMALL
DUSTY WINDOW.AVON AND HIS
GROUP REACT IN
SURPRISE.MEEGAT LIGHTS
MORE LAMPS. AS
THE LIGHT GROWS,
SO DOES THE WONDER
OF AVON AND HIS
COMPANIONS.THE MODERN
EQUIPMENT IS
DRAPED WITH
FESTOONS OF
COBWEBS. DUST
COVERS EVERY
SURFACE.THE THREE MEN
EXAMINE THE
EQUIPMENT
BRUSHING OFF
DUST AND WEBS)

24.

3 A
M 2-SHOT VILA/GANCRAB L WITH VILA
PAST 2 PIERS
AND HOLD HIM
TO D/S DESKVILA: Most of this stuff looks
operational...There's no sign of
damage (cont....)

(1 next)

(HE TURNS TO MEEGAT)

(Shot 32 on 5)

- 84a -

(DURING THIS,
GAN HAS
BEEN LOOK-
ING OVER
THE INSTRU-
MENTS AND
IS NOW TRY-
ING TO PEER
THROUGH THE
DUSTY GLASS
PANEL.

HE RUBS IT
CLEAN, STARES
THROUGH IT AND
REACTS)

GAN: Look at this!

33. 6 A (TRIPOD)
 MCU GAN
 VILA & AVON
 INTO C 3-SHOT

(THEY MOVE
UP TO JOIN
GAN AND
LOOK OUT)

(1 next)

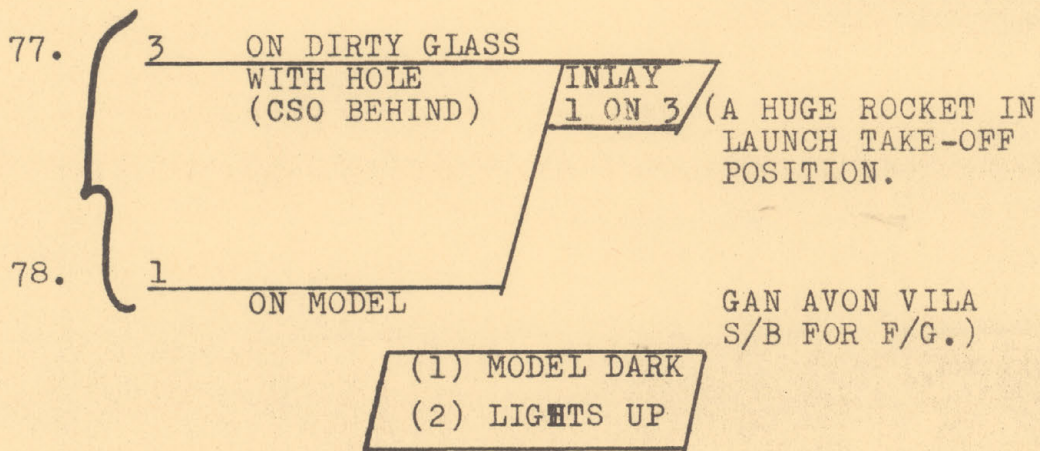
VT EDIT TO
SCENE 27A

- 84a -

27A. INT. ROCKET MODEL
ON LAUNCH PAD

3 - ON DIRTY GLASS
1 - ON VIS FX MODEL

(ALSO INSERT SHOTS
FOR SCENE 34)



VT EDIT TO
SCENE 27B
& INSERT INTO
SCENE 34

R E C O R D I N G B R E A K

3 TO CSO BLUE
1 TO C

(Shot 38 on 3) - 86a -

(DURING THIS,
VILA STARTS
EXAMINING THE
VARIOUS IN-
STRUMENT PANELS
AS HE LISTENS)

GAN: Seems he wasn't far wrong.

MEEGAT: So Kashel sought a way
to preserve our race. A way for
it to survive in a new place among
the stars./ And the way was found.

39. 1 B
 MS VILA

VILA: That ship...

(INDICATING
THE WINDOW)

Couldn't carry enough people to
establish a new community. /

40. 3 A
 CU 2-SHOT
 AVON/MEEGAT

(AVON IS
THOUGHTFUL)

(5 next)

- 86a -

(Shot 33 on 6)

RANDOM ANCHOR TO MONITOR LIGHTING QUE

27b. INT. CONTROL ROOM. DAY.

34. 1 B
M 3-SHOT 6A (TRIPOD) 5A 3A 1B
GAN/VILA/AVON (THE MEN TURN TO MEEGAT)
HOLD AVON FWD

35. 3 A AVON: A chemical rocket in launch position. /
CU MEEGAT
LET HER GO

36. 5 A MEEGAT: (SOFTLY) And he shall recognise deliverance and speak its name. / He shall speak its name as a thing known and understood, as to him all things are known and understood.
LS MEEGAT,
CRANE UP AND
HOLD TO
4-SHOT

(SHE KNEELS IN FRONT
OF AVON AND KISSES
HIS HANDS)

37. 1 B
MC 2-SHOT AVON/VILA

38. 3 A VILA: Been alone too long. Definately. /
MS MEEGAT
HOLD RISE TO
M 2-SHOT WITH
AVON AND HOLD
THEM FWD TO
CM 2-SHOT

AVON: Is there a legend of Deliverance?

MEEGAT: Yes Lord.

AVON: Tell me.

MEEGAT: But you know it.

AVON: Tell me anyway.

MEEGAT: (RECITING) Our fathers fought a great war. And Kashel the Wise dreamed that all life would end in this place.

GAN B/G.

(1 next)

(Shot 40 on 3) - 87 -

AVON: It could carry dormant cells.

41. 5 A GAN: Genetic banks and brood units, like
MCU GAN that projectile we took on board the
42. 3 A Liberator. /

M 2-SHOT A/B

PAN AVON R

AVON: Same principle yes. It looks as though they were more advanced though.LET VILA INTO
B/G.VILA: But did they do it?

43. 1 B AVON: (TO MEEGAT) And the way was found
M DEEP 2-SHOT Does it go on?
MEEGAT/AVON

LET GAN IN
B/G. FOR
M 3-SHOTMEEGAT: Deliverance was prepared, and Kashel the Wise was satisfied that it was good.

44. 5 A GAN: (TO AVON) If there are cells on
MCU AVON - that ship, would they still be viable?
VILA B/G. Could they be incubated into a new race
after all this time. /

45. 1 B AVON: Theoretically the fertility span
MCU MEEGAT would be unlimited. The brood units
(GAN B/G.) would have been programmed to operate
on landing. If they set it up right,
it would still work. / (TO MEEGAT) Go
on.

46. 5 A MEEGAT: All that was need to complete
MCU AVON Deliverance was the word of Kashel. But
47. 1 B our fathers killed him and the word was
MCU MEEGAT forgotten. / And so we wait for the new
48. 3 A word from beyond the stars. / We wait for
MCU VILA deliverance. / We wait for the nameless
49. 1 B Lord whose name shall be spoken by the
MCU MEEGAT one who waits. / Meegat speaks his name.
His name is Avon.

50. 5 A
MCU AVON

(3 next)

- 87 -

(Shot 50 on 5)

(VILA HAS FOUND
SOMETHING)

51. 3 A VILA: Avon!
 MS VILA

 LET AVON IN FOR (AVON CROSSES
 M 2-SHOT TO JOIN HIM.
 HE POINTS TO
 A TINY BLUE
 INDICATOR THAT
52. 1 B GIVES AN ELECTRONIC
 CS PANEL & PULSE AT MEASURED
 FLASHING LIGHTS INTERVALS)

53. 3 A AVON: It's an active/power source
 M 2-SHOT A/B register.

VILA: That's what I thought.

(HE POINTS TO
THE MASS OF
CONTROLS
AROUND THE
INDICATOR LIGHT)

The automatics have closed it down.

54. 1 B AVON: If we find the manual over-ride
 PANEL & HANDS it might be possible to re-activate it.

(AVON AND VILA START
TO CHECK CONTROLS
AND INSTRUMENTS.

(5 next)

WE MAKE THIS LOOK
QUITE COMPLEX AS EACH
CONTRIBUTES TO THE
OPERATION, MOVING FROM
SECTION TO SECTION AND
OPERATING SWITCHES AND
BUTTONS)

(Shot 54 on 1)

55. 5 A VILA: Output control is locked. /
 X F/G. MEEGAT
 L. FRAME AVON: There's a circuit breaker
 MLS AVON/VILA here. (ADJUSTS) Try the output
 control now.
 HOLD AVON
 FWD TO M DEEP 2-SHOT (GAN MOVES
 SEE GAN B/G. IN TO JOIN
 THE ACTIVITY.
 MEEGAT WATCHES
 IN AWE)
 VILA: It's free.
 GAN: The Alpha scale is registering.
56. 1 B AVON: Take it up to level one. /
 MS MEEGAT See what we get ...
 TIGHTEN TO MCU
 (VILA ADVANCES
 A LEVER)
57. 3 A VILA: Nothing showing. /
 MS AVON
 HOLD HIM FWD AVON: There must be a secondary
 PAN DOWN TO failsafe (cont ...)
 DESK
 (HE SEARCHES
 AROUND AND
 OPERATES A
 CONTROL)
 (1 next)

- 90 -

(Shot 57 on 3)

58. 1 B AVON: (cont) Try it again.

DEEP 2-SHOT
GAN/VILA

(VILA ADVANCES
THE LEVER AND
THE PULSING
ELECTRONIC
LIGHT CHANGES
TO A STEADY
BRIGHT GLOW)

GAN: It's coming in.

AVON: Take it to arbiton two.

59. 3 A VILA: Level two and we have power.
MS AVON

HOLD HIM FWD
AND CRAB R
TO DEEP 3-SHOT

AVON: Let's see now.

(AVON MOVES
FROM CONTROL
TO CONTROL
ENDING AT A
DIAL AND WITH
A NICE SENSE
OF DRAMA, HE
TURNS IT.)

RANDOM ANCHOR TO MONITOR

60. 5 A
VERY HIGH LS
ROOM

THE ROOM FILLS
WITH A LIGHT
THAT GROWS
GRADUALLY BRIGHTER.

LIGHTING UP TO HIGH KEY

MEEGAT REACTS TO
THIS PROFOUND
RELIGIOUS
EXPERIENCE)

61. 1 B
CU MEEGAT
PAN HER RIGHT

MEEGAT: Behold Deliverance.

62. 6 A (TRIPOD)
THROUGH WINDOW
HOLD MEEGAT TO CU

63. 3 A GAN: You really think we could
M DEEP 3-SHOT A/B launch that ship?

LET GAN GO

/Q GAN/ (1 next)

AVON: Yes. We've got to find Jenna.

2 TO B/A

(Shot 224 on 2)

225. 4 C
MCS ENSOR'S GUN

(ENSOR RELEASES HIS
HOLD ON CALLY AND
MAKES/A QUICK
ADJUSTMENT TO THE
GUN.

HE PRESSES A
CATCH AND THEN
PULLS A SPRING
LOADED PISTON
FROM THE REAR
OF THE GUN (LIKE
THE SHOOTING
MECHANISM ON A
PIN BALL MACHINE).
HE HOLDS THE PISTON
BACK AND DIRECTS
THE GUN AT CALLY'S
HEAD.)

226. 2 D
M 2-SHOT
ENSOR/CALLY

227. 4 C
CS CALLY & GUN

ENSOR: (cont) The energiser is on
automatic. If I let go it will spring
back and fire. If I pass out, the
gun will fire itself.

228. 3 B
MCU BLAKE

(BLAKE AND CALLY
TAKE THIS/NEW
THREAT GRIMLY)

229. 2 D
CU ENSOR

You'd better make certain that I don't
go to sleep.

VT EDIT TO
SCENE 26

R E C O R D I N G B R E A K

(MAKE-UP -
BLOOD FROM
LEFT EAR AND
MORE SWEAT
FOR ENSOR)

- 93 -

29. INT. SECTION OF LOW TUNNEL. DAY.

2B/A

68. 2 B LS DOORS (MEEGAT, AVON,
 AVON/MEEGAT VILA AND GAN
 THEN VILA/GAN OUT. APPROACHING
 THE DOOR)

TRACK TO POS. A
 HOLDING 4-SHOT

THEN HOLD AVON/
 MEEGAT TO
 C 2-SHOT F/G.

MEEGAT: If she is alive, that is
 where she will be held. I will wait
 your return.

VILA: You'll wait here at the door?

(MEEGAT NODS)

VILA/GAN B/G

LET THEM GO

GAN: If we make it, we'll be back.

(MEEGAT REMAINS
 CONFIDENT)

MEEGAT: The Lord Avon will protect
 you.

AVON: Meegat?

LET AVON GO

HOLD MEEGAT

MEEGAT: Lord?

AVON: Be sure it's us before you
 open the door. The Scavengers know
 about the door now.

(HE LEADS OFF.
 MEEGAT CLOSES THE
 DOOR BEHIND THEM)

TELECINE 18: (DUR: 02'42")

TELECINE 18A:

Ext. Hilly Terrain.
Day.

AVON moves forward,
peers around a
rock then beckons
the OTHERS to
join him.

We take his VP.
to show the
Scavengers camp
site.

They see it from
the high vantage
point of a small
hill.

There are SCAVENGERS
moving or squatting
near camp fires.

AVON decides on
his tactics.

AVON: Vila and I will go round and
take a closer look, cover us from
here ...

GAN looks con-
cerned and touches
his head.

GAN: Avon, you can't depend on much
from me ... the limiter implant ...

(TELECINE 18 cont'd)

AVON: . Just make as
much noise as you can.

VILA: (ENTHUSIASTICALLY) I'll stay
up here if you like.

AVON gives him
a "look", beckons
and VILA follows
nervously.

They vanish.

GAN positions
himself and gets
his gun at the
ready.

He stares down
at the camp.

ANOTHER ANGLE:

CAMERA moves
through the
Scavenger camp
and then to the
area behind the
primitive shelters.

AVON and VILA glide
into view.

They move froward
using the cover
of shrubs.

As they halt:

AVON: (WHISPERING) Cover me
I'll try and find
her.

(TELECINE 18 cont'd)

VILA nods.

AVON moves
off towards
one of the
shelters.

He edges
around the
shelters to
the closed
flap.

As he reaches
to lift it,
it is suddenly
thrown back
and a SCAVENGER
strides out.

AVON has to
flatten himself
to avoid dis-
covery.

Unaware that
AVON is only
inches from
him the
SCAVENGER moves
away.

When it is safe
to do so, AVON
glances into
the shelter.

It is evident
that Jenna is
not inside and
he moves away.

From GAN'S POV.
We see AVON
approach and
look inside another
shelter. Finding
nothing, he makes
for a third.

(TELECINE 18 cont'd)

GAN and in
turn VILA,
react nervously
as a SCAVENGER
moves in a line
that must inter-
cept AVON.

AVON recognises
the danger and
drops into cover.

He remains un-
discovered as
the SCAVENGER
passes near.

VILA shows
relief. Then
resume on AVON
as he moves to
the third shelter.

At the rear of
it, he pulls
away the covering
material and peers
in.

CUT

TELECINE 18B:

Int. Primitive Shelter.
Day.

From AVONS VP.

We see JENNA tied
hand and foot lying
on the floor. Across
from her, his back
against the fabric
of the wall, an
armed SCAVENGER
GUARD.

CUT

(TELECINE 18 cont'd)

TELECINE 18C:

Ext. Hilly Terrain/
Camp Area. Day.

AVON backs away
from the shelter
and picks up a
hefty piece of
stone.

CUT

TELECINE 18D:

Int. Primitive
Shelter. Day.

ON JENNA first,
then on the GUARD.
The fabric of
the wall bulges
as AVON strikes
it with the rock
from the outside,
hitting the
SCAVENGER squarely
on the head.

He slumps forward
unconscious.

JENNA sits up,
not knowing what
has happened.

The fabric of
the tent is
pulled aside and
AVON crawls through
the opening.

He makes a sign
for JENNA to remain
silent, and starts
to free her.

CUT

(TELECINE 18 cont'd)

- 99 -

TELECINE 18E:

Ext. Hilly Terrain/
Camp Area. Day.

ANGLE ON VILA
watching the
shelter.

He is totally
taken by sur-
prise when a
SCAVENGER comes
from behind him,
inches forward
and grabs VILA.

The SCAVENGER
shouts.

AVON and JENNA
emerge from the
shelter at a run.

AVON runs to
VILA'S aid to
overpower the
SCAVENGER.

Other SCAVENGERS
are alert and
after the trio
as they start
to run.

They join
GAN.

CUT

TELECINE 18F:

Ext. Hilly Terrain/
Tunnel door. Day.

GAN arrives
leading JENNA.

- 99 -

(TELECINE 18 cont'd)

GAN: Come on! The tunnel's this way.
We'll be safe there.

GAN rounds the angle of the hill to see the doorway. His relief vanishes as SCAVENGERS appear from either side barring his way.

The SCAVENGERS close on GAN, and with a cry of rage he launches himself.

The swarm all over him like attacking dogs.

He stands his ground, swinging his arms and using his great strength to fling them off.

JENNA is thrown to the ground.

VILA and AVON appear.

They pull JENNA to her feet and enter the tunnel.

GAN frees himself from the last of the attackers and runs to the door.

The SCAVENGERS recover and rush the door which closes in their faces.

END TELECINE 18

30. INT. TUNNEL AND DOOR. DAY.

69.	2	A		2A
			DOOR	
			& MEEGAT	(MEEGAT IS
				FASTENING
			HEROES THROUGH	THE LOCKS ON
				THE DOOR.
				WE HEAR THE
				POUNDING MOB
				OUTSIDE.
			CRAB L TO	
			M 5-SHOT	
				AVON AND HIS
				THREE ARE EX-
				HAUSTED)

AVON: Close.

VILA: No respect. They obviously
didn't realise who you were.

JENNA: Thank you.

GAN: (GRINNING) For a moment there.
I was actually enjoying myself.

LET THEM GO

VILA: You're as mad as Meegat.

(THEY TURN
AND START
WEARILY UP
THE TUNNEL)

VT EDIT TO
SCENE 31

R E C O R D I N G B R E A K

5 TO B/A

31. INT. LIBERATOR'S FLIGHT DECK. DAY.

~~31~~ 2D 3B 4C

239.	<u>3</u>	B		(ENSOR CONVULSES
		CU BLAKE		WITH SUCH FORCE
240.	<u>2</u>	D		THAT/HE STARTS
		HIGH 2-SHOT		TO GO UNDER)
		ENSOR/CALLY		
		ZOOM TO CU ENSOR		
241.	<u>4</u>	C		
		CS GUN (Hand weakening)		
242.	<u>3</u>	B	<u>BLAKE:</u>	Cally!!
		MCU BLAKE		(CALLY MAKES
		LET HIM GO		THE MOVE.
243.	<u>4</u>	C		
		MC 2-SHOT		THROWING HER-
		CALLY/ENSOR		SELF TO ONE
				SIDE: ENSOR
		HOLD ENSOR		STARTS TO TOPPLE
				FROM THE SEAT.
				HIS HAND RE-
				LEASES THE
				BOLT INVOLUNTARILY.
				THE BLAST FROM
				THE GUN EXPLODES
				ONLY INCHES FROM
				CALLY'S HEAD.
244.	<u>2</u>	D		
		MS BLAKE		BLAKE LEAPS ON
		HOLD HIM TO		ENSOR AND PULLS
		ENSOR AND		THE GUN FROM HIS
		M 2-SHOT		HAND.
		CALLY IN		
		FOR 3-SHOT		CALLY MOVES TO
				JOIN HIM)

EDIT IN VT INSERT

Are you alright?

(4 next)

(Shot 244 on 2)

CALLY: Yes. I am not sure how
though.

(THEY KNEEL
BESIDE THE
SEMI-CON-
SCIOUS MAN
AND EXAMINE
HIM. /

245. 4 C
C 2-SHOT
CALLY/BLAKE

BLAKE: He's nearly gone

(IN ONE LAST
RALLY OF STRENGTH
ENSOR INDICATES
THAT/THEY SHOULD
TAKE THE BOX WITH
THE MICRO CELLS
FROM HIS POCKET)

246. 3 B
CS ENSOR

247. 2 D ENSOR: Get them to my father./ Orac
CS CELLS OUT OF will ... Orac ...
ENSOR'S POCKET

248. 3 B
CS ENSOR (ENSOR CONVULSES)

249. 4 C
C 2-SHOT
BLAKE/CALLY CALLY: What is Orac?

LET THEM GO

BLAKE: He's dead.

(BLAKE GETS
TO HIS
FEET, HOLDING
THE MICRO CELLS)

(2 next)

250. 2 D BLAKE: If we deliver these perhaps
 MS BLAKE we'll find out./ First we've got
 to get the others.

(HE MOVES
SWIFTLY,
ZEN)

Direct flight to the planet Cephlon.
Maximum speed.

ZEN: Confirmed.

RECORDING BREAK

CU OF ENSOR'S
GUN FIRING

RECORDING BREAK WALL FLASH

CUTAWAY OF
WALL AND GUN
FLASH

RECORDING BREAK

TELECINE 19: (DUR:)

Ext. Liberator
in space. Day.

STOCK MATERIAL -
INSERT AT VT EDIT

Liberator banks
and turns and
races away.

VT EDIT TO SCENE 32

ANCHOR FED TO MONITORS ?

32. INT. CONTROL ROOM. DAY.

5B/A 3A 1B

70. 5 B (AVON IS MAKING
 X F/G. BENCH SETTINGS AND
 ADJUSTMENTS TO
 LS GAN/VILA/MEEGAT/ THE CONTROLS.
 AVON MEEGAT LOOKING
 ON.

LET JENNA INTO JENNA FINDS
R. F/G. A PIECE OF
 BUILT-IN
 COMMUNICATIONS
 EQUIPMENT)

JENNA: Avon, look at this...

LET AVON INTO
M 2-SHOT (AVON MOVES
 TO HER)

It's a sub-beam communications
system.

AVON: It's an interesting
antique...

JENNA: Look at the range scales...

(AVON GIVES
IT A QUICK
GLANCE)

(Shot 70 on 5)

AVON: Yes. Liberator can receive
and send sub-beam. Try it.

TRACK OUT
WITH AVON

TO 2ND CONSOLE

KEEP VILA/MEEGAT
B/G.

(JENNA STARTS
MOVING SWITCHES.

AVON COMPLETES
HIS OWN ADJUST-
MENTS)

Right. I think everything is
functioning.

(HE LOOKS AT
THE FULLY LIGHTED
AND OPERATING
EQUIPMENT AND
NODS APPROVINGLY)

We are ready for countdown. Get
started, Vila.

71. 3 A
 MS VILA

(VILA RATHER
CEREMONIOUSLY
PUSHES A
CONTROL./ A
DIGITAL COUNTER
BEGINS TO COUNT
DOWN)

72. 1 B
 CS VILA'S
 CONTROLS

FEED ANCHOR TO MONITORS ?

VT EDIT TO
SCENE 33

R E C O R D I N G B R E A K

33. INT. LIBERATOR'S FLIGHT DECK. DAY.

253. 2 D
MC DEEP 2-SHOT
CALLY/BLAKE

2D
(BLAKE AND CALLY
ON DECK. THERE
IS A HUM FROM
THE COMMUNICATIONS
AND THEN JENNA'S
FAINT VOICE)

JENNA'S VOICE: Liberator... this is
Jenna. Do you read me Liberator?

(BLAKE RESPONDS)

BLAKE: We hear you Jenna. Are you
alright?

JENNA'S VOICE: I'm safe and well.
What happened to you...?

BLAKE: Slight detour. We'll
tell you when we see you. We should
be within teleport range in about four
hours.

JENNA'S VOICE: We'll be waiting.
In the meantime...Avon's about
to become a legend. Out.

BLAKE: What??!!!

(BLAKE AND CALLY
EXCHANGE A PUZZLED
LOOK)

34. INT. CONTROL ROOM. DAY.

FEED MODEL TO
MONITOR &
ANCHOR

5 TO GO
4 TO GO
3 TO GO
2 TO GO
1 TO GO

73.	5	B	(THE DIGITAL COUNTER IS MARKING DOWN THE LAST TEN SECONDS.
		MS JENNA	
		TRACK R WITH HER TO M 2-SHOT WITH AVON	ALL ATTENTION ON A SMALL SCANNER SCREEN.
		SEE MEEGAT X'ing B/G.	JENNA MOVES FROM THE COMMUNICATOR TO STAND BESIDE AVON)

JENNA: They're on their way...

(AVON NODS TO THE
SCREEN)

74.	1	B	FEED CAM 6 + ANCHOR TO MONITOR	THE DIGITAL RECORDS ZERO. THERE IS A TREMENDOUS BLAST OF SOUND AS THE ROCKET TAKES OFF. THE CONTROL ROOM TREMBLES, THE SCANNER SCREEN IS FILLED WITH SWIRLING SMOKE.
75.		CS MONITOR		
	6	ON MODEL		
		LS MODEL		
	S/I	ANCHOR		
	5	TO GO		
	3	TO GO		
	2	TO GO		
	1	TO GO		

INSERT SHOTS 77 + 78
HERE DURING VT EDIT

MEEGAT STANDS WATCHING,
TEARS IN HER EYES)

76. 5 B Q AVON
MCU MEEGAT
(JENNA/VILA B/G.)

Meegat? I'm sorry you waited so long.

LET AVON IN R
FOR C 2-SHOT

MEEGAT: Our waiting brought you.

AVON: (SMILES) Seems like a poor reward somehow...

VT EDIT TO
TELECINE 20

RECORDING BREAK

3 TO DIRTY
GLASS
1 TO VIS FX.
MODEL

TELECINE 20:

Ext. Rocket Launch. Day.
(Stock

A rocket of our times
blazing up into the
sky.

VT EDIT TO SCENE 35

(Shot 340 on 2)

341. 4 C
CU BLAKE
AVON: Don't you know?

342. 3 B
MCU AVON
HOLD RISE.
PAN HIM R & L
HOLD M 2-SHOT
VILA/GAN
BLAKE: (GRINS) Yes. But I don't
like the responsibility either.
(AVON LOOKS)

343. 4 C
MCU BLAKE
BLAKE: (PICKING UP POWER CELLS)
Well we've another one now.
Ensor's father. Have you laid in
the course for Aristo?

344. 3 B
LS ZEN &
VILA/GAN
ZEN: Course for the planet Aristo
is computed and laid in.

345. 4 C
MCU BLAKE
PAN R TO
JENNA
BLAKE: Standard by six, Jenna.
JENNA: Standard by six.

EDIT TO
CLOSING TITLES

END OF AFTERNOON RECORDING

CLOSING TITLES (TJ SLIDES + CAPTION) CAM 2 on STAR CAPTION MUSIC

- | | |
|---|---|
| 1) Blake
GARETH THOMAS | 15) Studio Lighting
BRIAN CLEMETT
Studio Sound
CLIVE GIFFORD
Special Sound
RICHARD YEOMAN-CLARK
Electronic Effects
A.J. MITCHELL |
| 2) Jenna
SALLY KNYVETTE | |
| 3) Avon
PAUL DARROW | |
| 4) Cally
JAN CHAPPELL | 16) Costume Designer
RUPERT JARVIS
Make Up Artist
MARIANNE FORD
Graphics Designer
BOB BLAGDEN |
| 5) Vila
MICHAEL KEATING | |
| 6) Gan
DAVID JACKSON | 17) Music by
DUDLEY SIMPSON
Stunt Co-ordinator
FRANK MAHER |
| 7) Zen
PETER TUDDENHAM | |
| 8) Travis
STEPHEN GREIF | 18) Script Editor
CHRIS BOUCHER |
| 9) Servalan
JACQUELINE PEARCE | 19) Designer
ROBERT BERK |
| 10) Ensor
TONY CAUNTER | 20) Producer
DAVID MALONEY |
| 11) Meegat
SUZAN FARMER
Maryatt
JAMES LISTER | 21) Directed by
MICHAEL E. BRIANT |
| 12) Production Assistant
VICTOR MALLETT
Production Unit Manager
SHEELAGH REES
Visual Effects Designers
IAN SCOONES
MAT IRVINE | 22) "Federation Symbol"
BLAKE'S SEVEN
BBC-tv (c) 1978 |
| 13) Series created by
TERRY NATION | |
| 14) Film Cameraman
KEN WILLICOMBE
Film Recordist
JOHN GATLAND
Film Editor
M.A.C. ADAMS | |